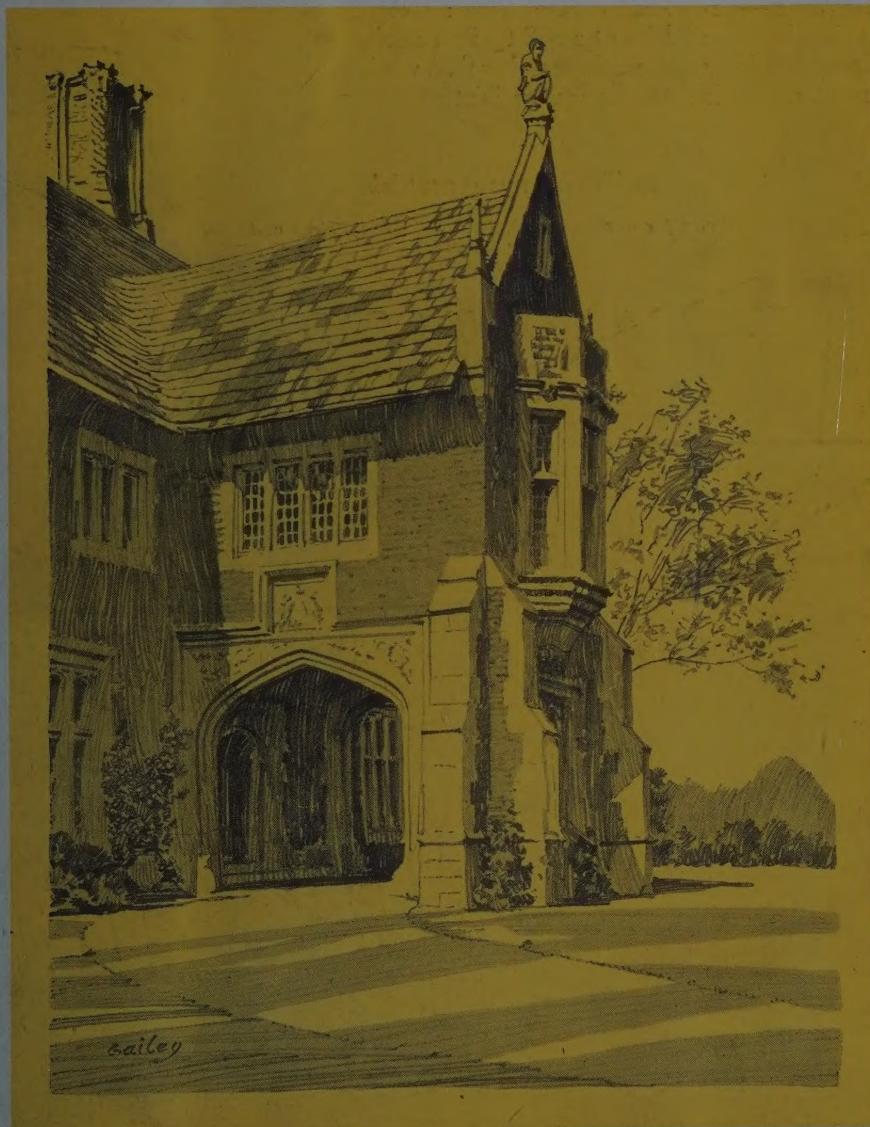


# SOUTHERN ARCHITECT *and* BUILDING NEWS

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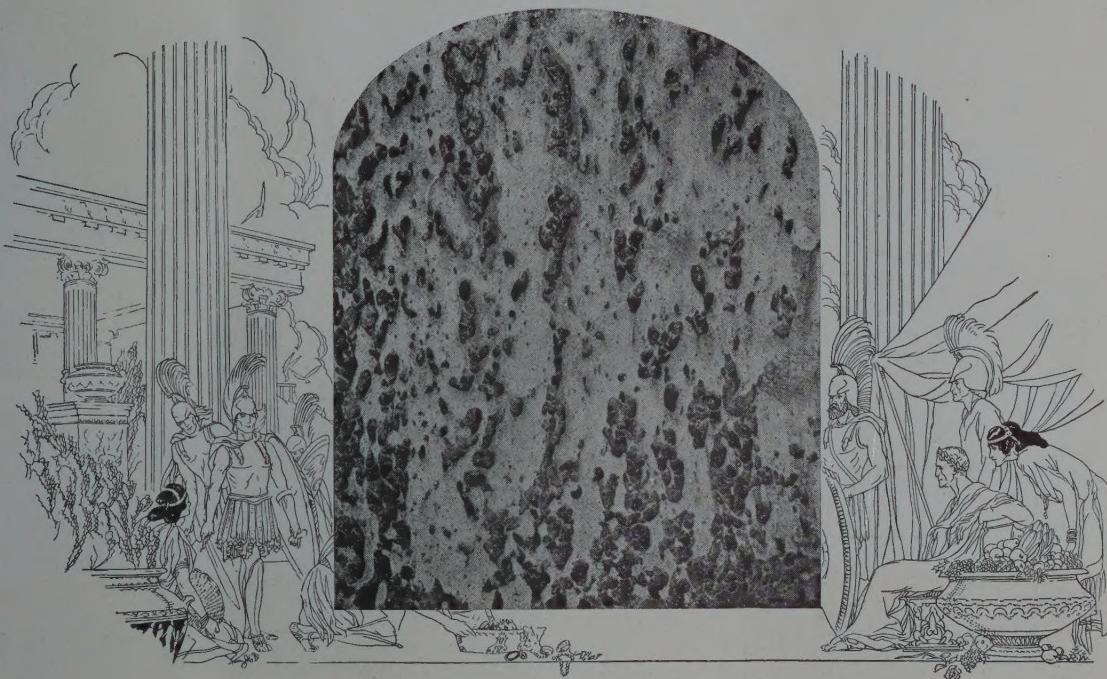
*Pelican*  
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Pelican Works, Günther Wagner, 34 East 23rd Street, New York City.

Entered as second-class matter May 7th, 1911, at the Post Office, Dalton, Ga., under Act of March 3rd, 1879.  
This paper is issued and mailed from our printing house at Dalton, Ga. Business Office, Atlanta, Ga. All letters should be addressed to the Atlanta Office.

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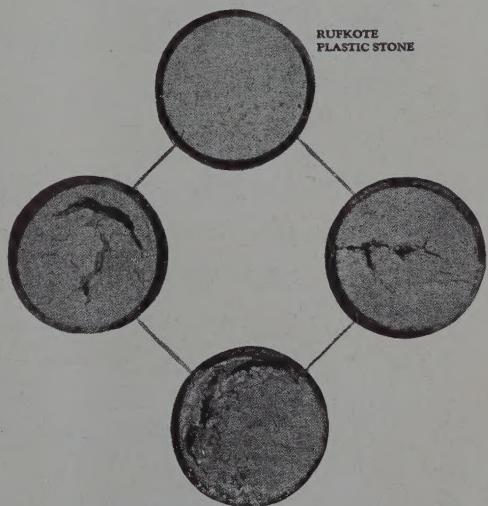
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In a little shoe store in Brussels



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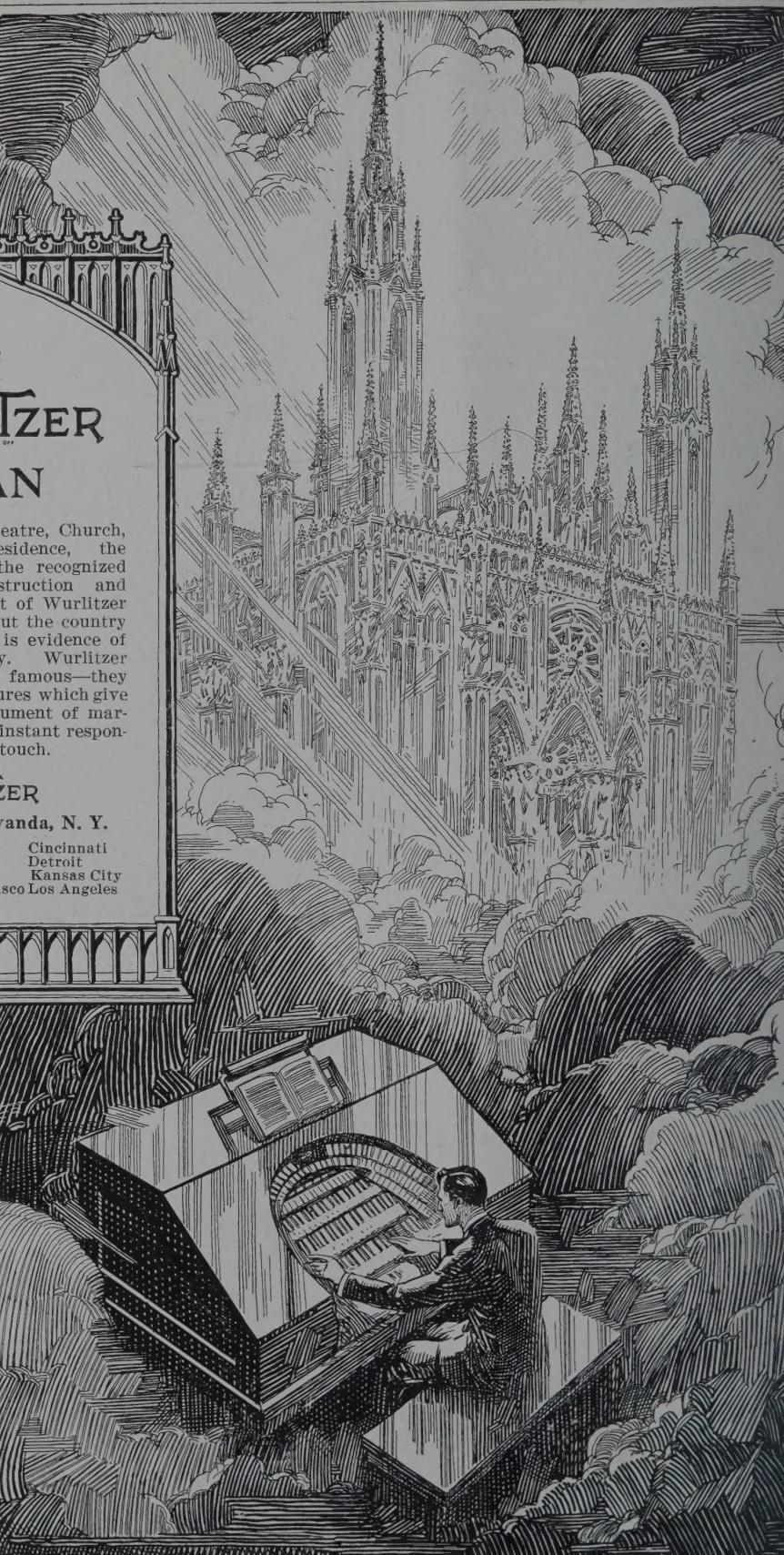
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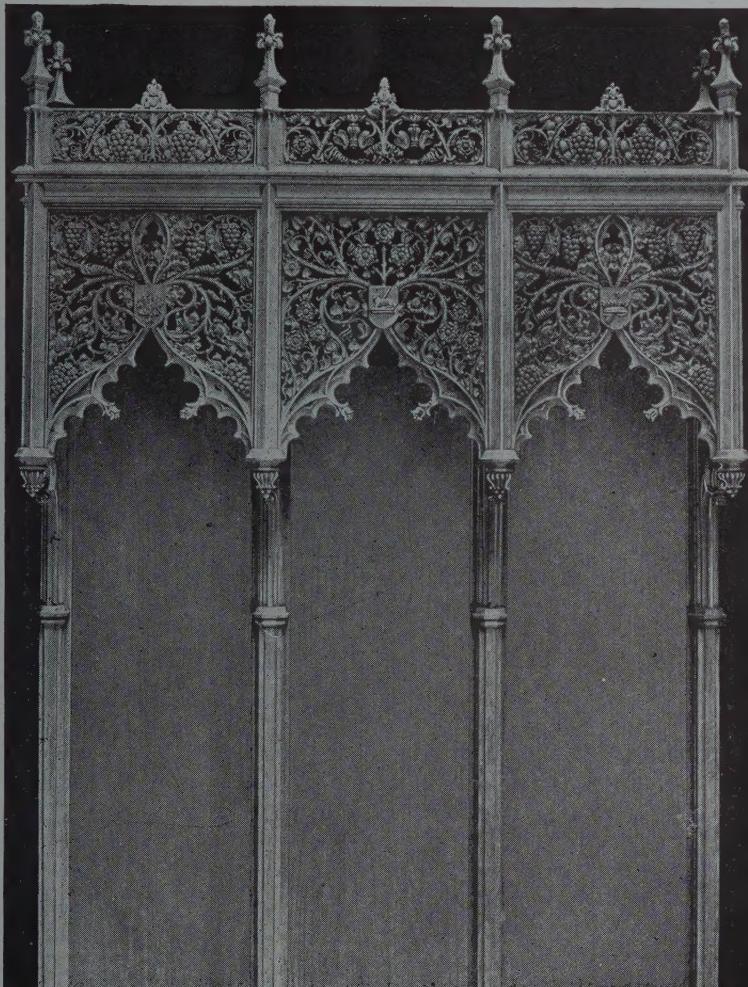
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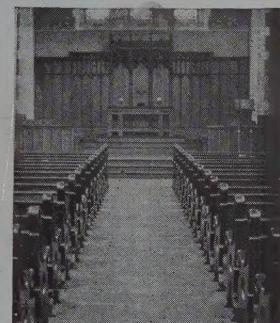


Canopied Reredos in Chancel  
of the Presbyterian Church in Van Wert, Ohio.

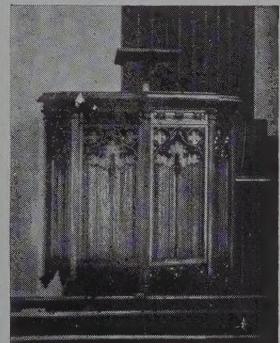
W. H. Nicklas, Architect

### The Art Appeal in Church Furnishings

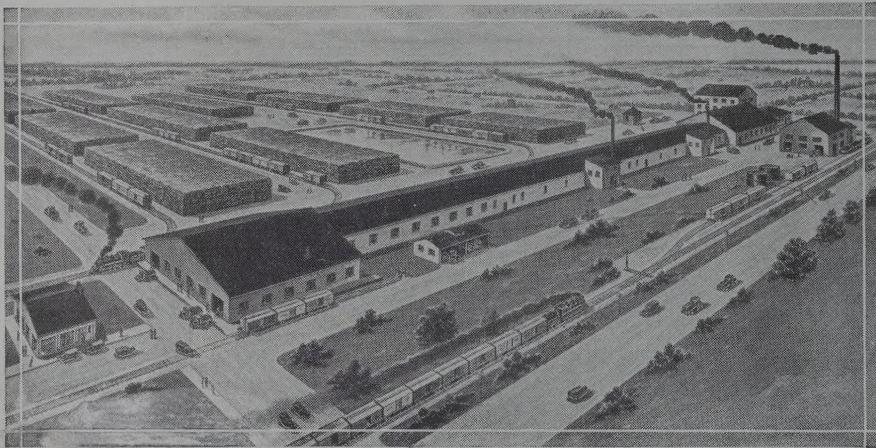
THE ART APPEAL in carved-wood church furnishings—in pulpit and pews, in altar rail, reading desk, rood screen, or in canopied reredos, as here



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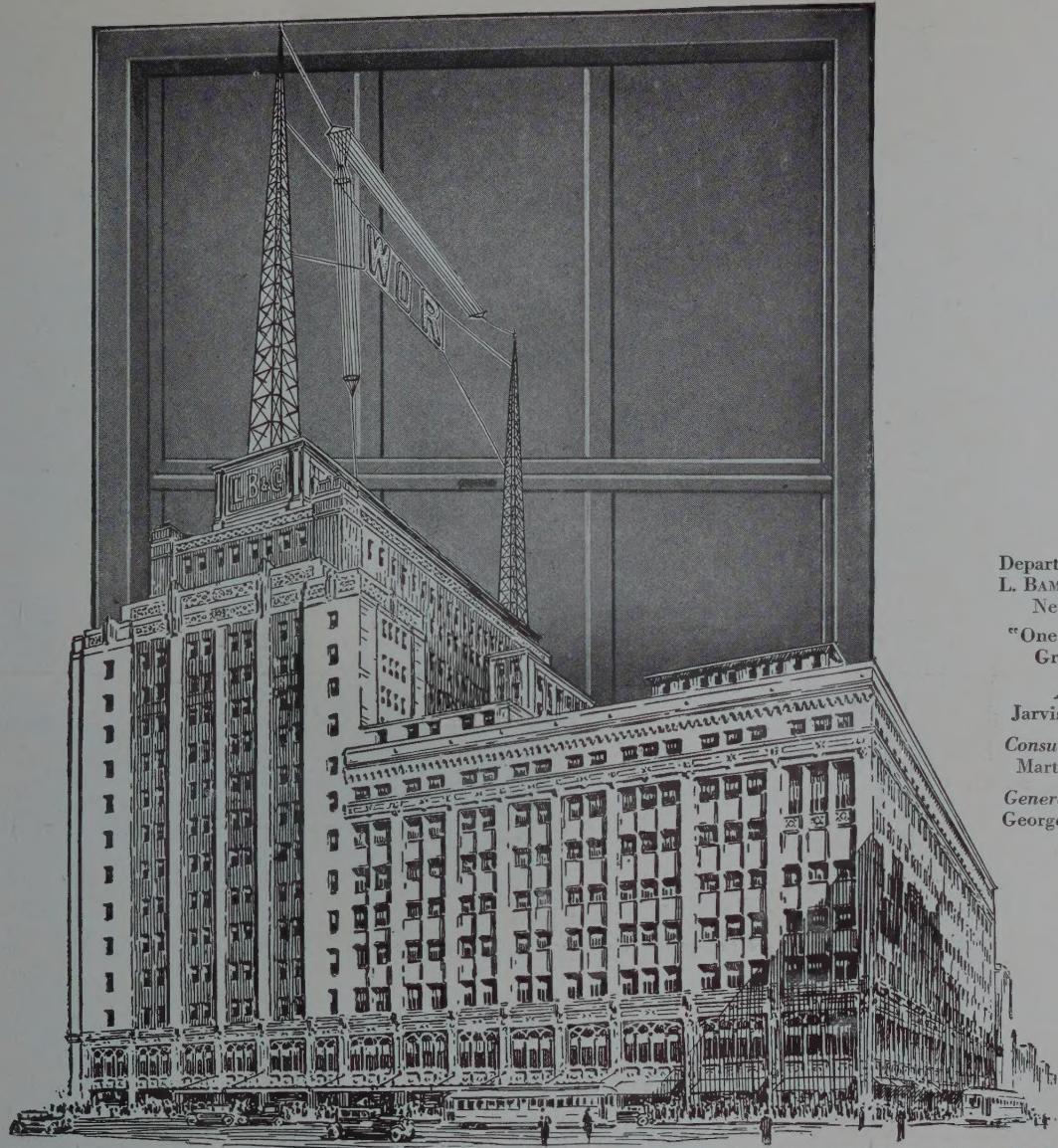
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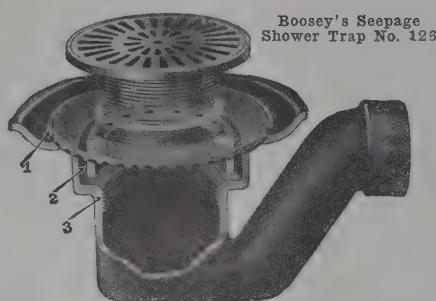
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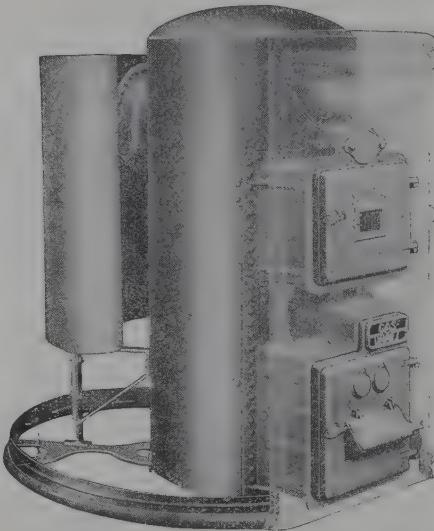


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Plate 30 E

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Remember, when you are considering the length of the COMBINATION BATH in comparison with other kinds or styles, that you do not assume a half reclining position when using the COMBINATION BATH, but instead a sitting position; so that your length from the knee down does not count in the length of the space required as it does when using the ordinary bath; also that the uncomfortable, cramped position assumed in the latter case is entirely removed and supplanted by a natural, comfortable posture, such as experienced when sitting in an easy, comfortable chair with just as much room in every direction as a person would have in using the ordinary bath of greater length.

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all in  
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WHEELING

Plate 10 E

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The arrangement of the seat and foot bath permits the taking of a head or body shower bath, the latter without wetting the hair. This recommends it, and is a feature which should not be too lightly regarded; in fact, we strongly recommend installation of showers in connection with the COMBINATION BATH.

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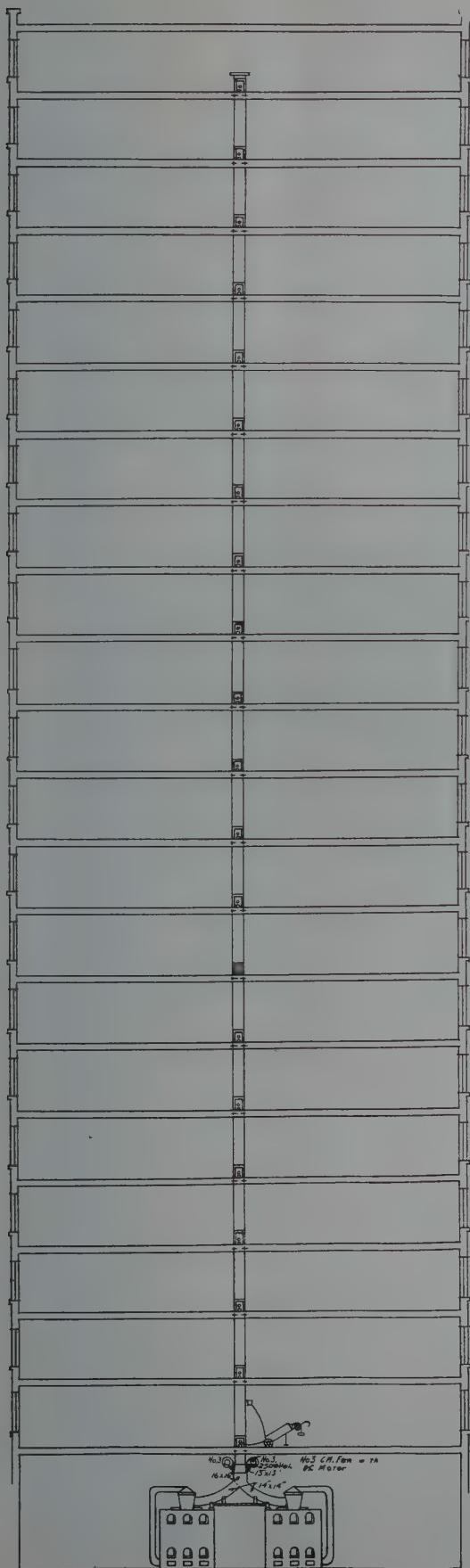
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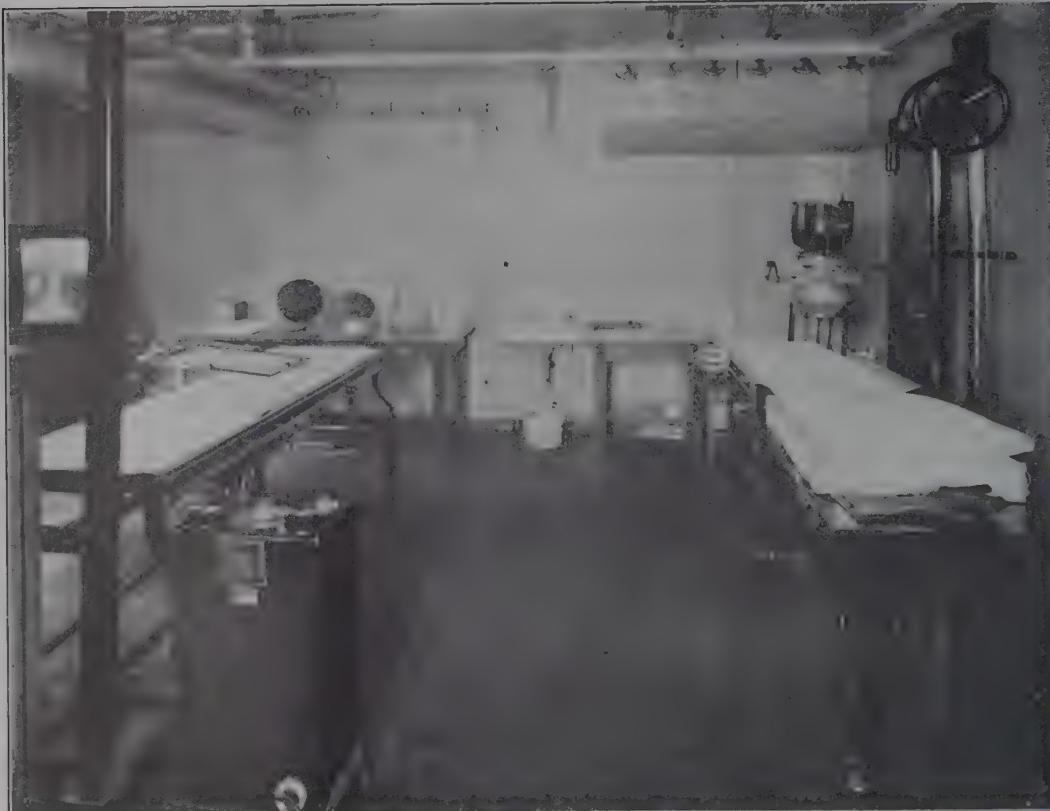
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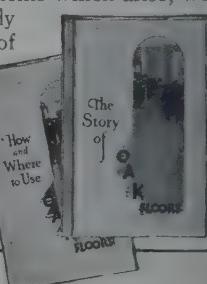
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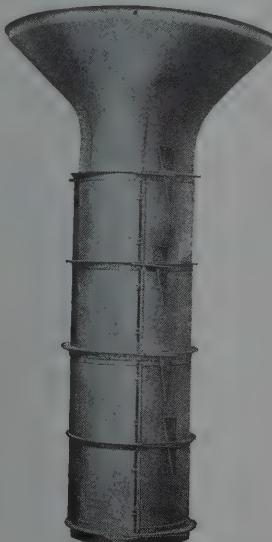
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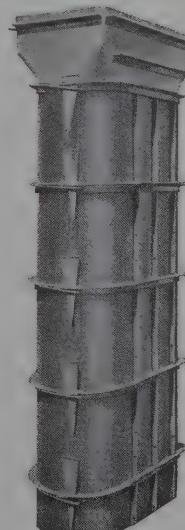
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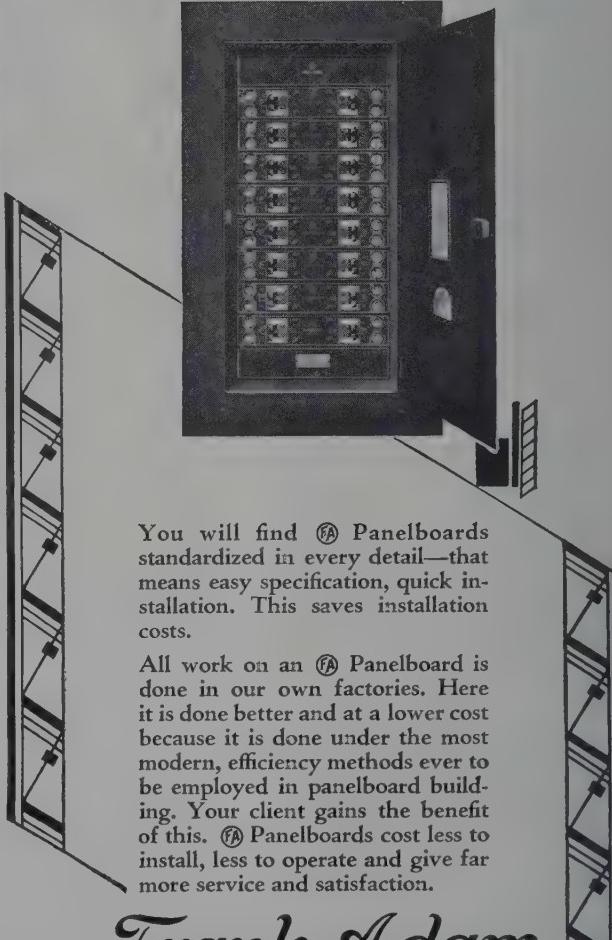
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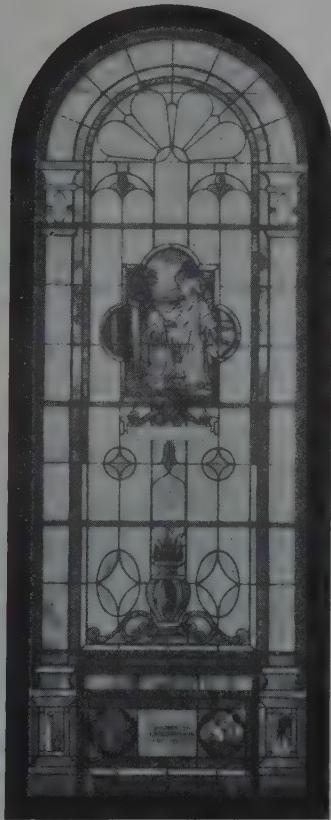


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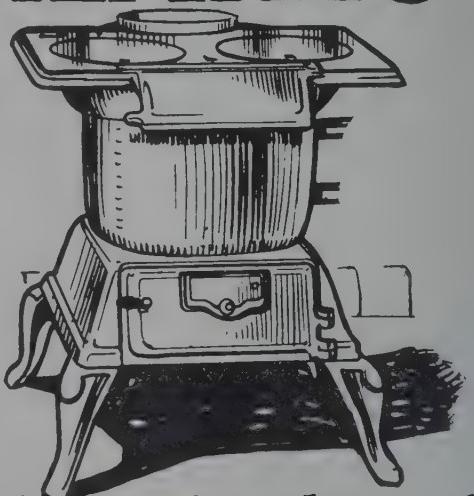
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# THE SOUTHERN ARCHITECT AND BUILDING NEWS

Since 1882

VOLUME 53

SEPTEMBER, 1927

NUMBER 9

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## BRICKWORK IN ITALY

or in the lunettes of windows at Staffarda and Monza (Plates 93, 94), and quite frequently at Venice.

A most interesting example of a small circular church, after the manner of the ancient temples, is S. Stefano a Pojana, San Lorenzo di Modena (Plates 95, 96). Tradition has it that this made a pagan temple converted to Christian uses by Constantine. It perhaps goes back to the xi century and may have been rebuilt or restored at the beginning of the xii by the famous Countess Matilda (1040-1115). After the parish was transferred to San' Andree in the xv century and the church desecrated, the site was gradually built over and the church forgotten for centuries, until the Commune of Mantua in 1907, deciding to enlarge the piazza, discovered the hidden church and undertook its restoration as seen at present. It is a very picturesque reminder of the old days as it nestles beneath the great clock tower upon the busy Piazza delle Erbe.

Among the older churches we note also the Cathedral of Modena, begun in 1099 under the direction of Lanfranco da Modena, and solemnly consecrated in 1184. It is covered on the exterior with stone and in the work of the Campionese man-



PLATE 97. From Right Aisle toward Choir and Crypt of the Cathedral, Modena.

MIDDLE AGES

95



PLATE 98. Detail of Nave and Trifolium Arches, Cathedral, Modena.

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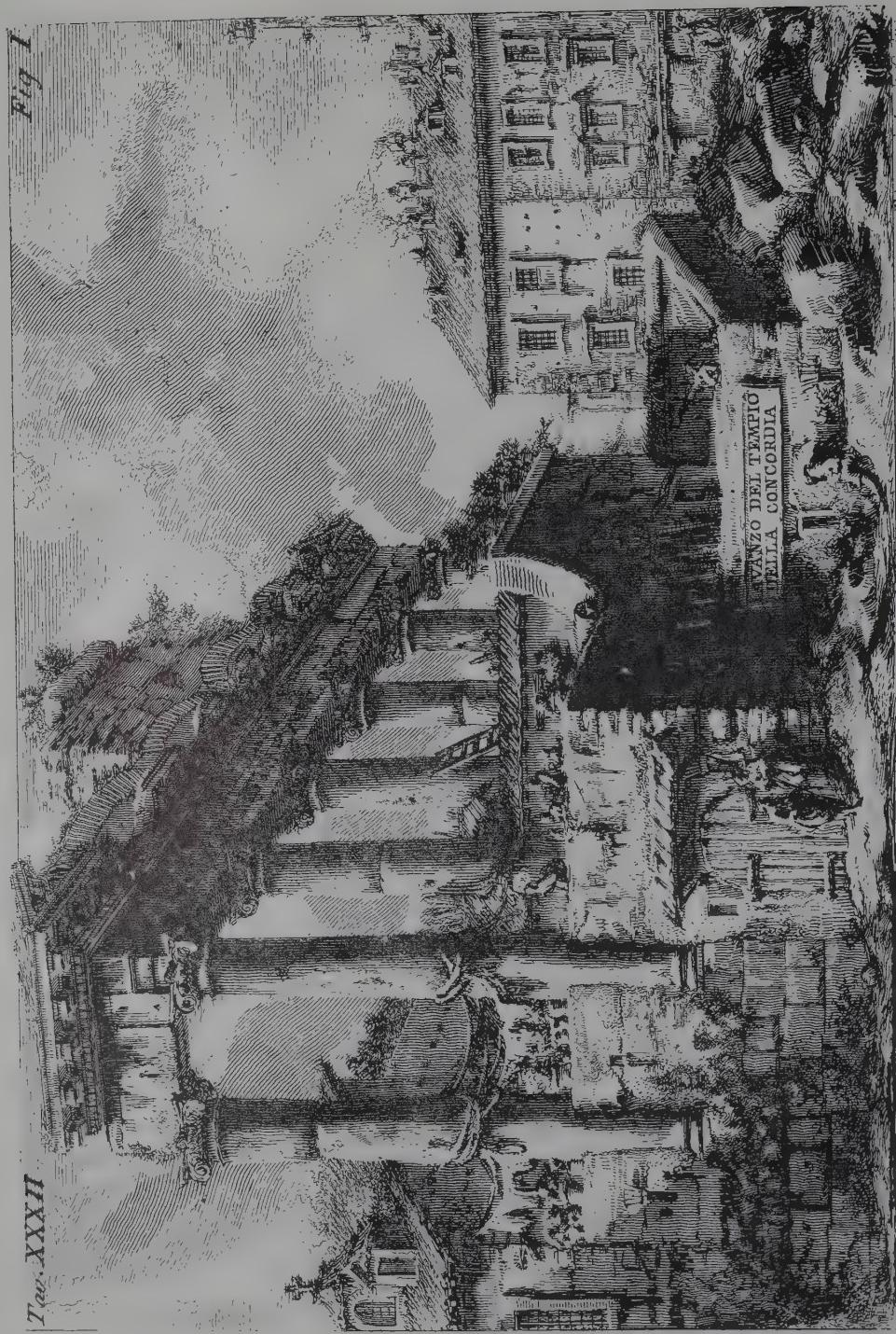
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# SOUTHERN ARCHITECT AND BUILDING NEWS

Vol. LIII.

SEPTEMBER, 1927.

Number 9

## Importance of Architectural Sketches

BY WILLIAM N. PARSONS, JR.

**D**OES it not seem strange that when we reflect on the various advantages of skill in sketching and the many thousands of men in the architectural profession who toil from morning until night with the seemingly simple little pencil as their principal tool, there are so few who ever attempt to produce more than the crudest sort of free-hand sketch for individual study or for professional presentation?

The prosaic pencil point has been selected quite logically and naturally as the staff upon which a draftsman leans most heavily for several reasons. Primarily these reasons are the speed and accuracy of the pencil in the production of plans, elevations and details, and its ease of correction as long as the need for correction is ever present. There is no other medium for laying our small scale preliminary drawings so accurately and quickly, neither is there any architectural instrument yet devised which can be made to serve so satisfactorily for all the detail drawings that must be carefully made to scale.

The pencil also has a considerable value in another way. And that is, its use as a medium for drawing certain details, the real form and aspect of which cannot be conveyed to the builder or manufacturer by the orthodox method of plan, elevation and section. Among these may be mentioned the carved wooden verge boards of English architecture, the varied designs of classical ornament, and the naturalistic and conventionalized carving of ivy, oak and grape leaves, etc., of the Gothic. The real form of the details in mind remains at best a remote possibility as long as the needle-like pencil point is employed in innumerable and confusing hatched sections. Only the graceful and delicate sweep of the soft graphite line brought out by expressive shadows can portray the desired depth and richness of ornamentation. It may be stated that the draftsman who shows talent in this particular phase of office work is considered to have an added capacity, with the consequent advancement.

But even if it were not for its many mechan-

ical uses the pencil would play a prominent part in the office because of its ready and expressive value in presentation drawings. Free-hand sketches are most valuable at that time when it becomes necessary to explain the elusive dream which an architect fervently hopes to transform into a tangible reality. This is the time when opportunities are made or unmade. Mr. H. H. Richardson was asked once to state what he thought to be the most valuable requisites of an architect to attain success. He replied that he considered only three of utmost importance and there were: First—To get the job, Second—To get the job, and third—To get the job. It is to be regretted that he did not explain further how he accomplished that most vital task. But, psychologists tell us that the great majority of mankind are "visualists". That is, they receive and retain their impression of things around them through the medium of vision; or more clearly, they grasp and hold most easily those things which they see. The public accepts the necessity of law or medicine, but it is not so completely convinced as to the necessity of things beautiful. A client may enter his architect's office quite sincere in his effort to learn of his building by studying flat two-dimension elevations, by trying to penetrate the mysteries of the project through professional eyes, but his impressions are quicker, clearer and more lasting when he sees the building through his own eyes, when he is made to see and feel the pictorial quality of depth as well as height and width. A listless conference can very often be saved, and enthusiasm stimulated to the point of a contract by the timely presentation of a convincing and well rendered prescriptive drawing. A pencil rendering may very often get the job in preference to some other design even though the latter be of equal merit.

To suggest to others a way toward increasingly beautiful accomplishments is the soundest architectural practice; and good architecture must begin first of all with good suggestive drawing.



Rendering By Chester B. Price.

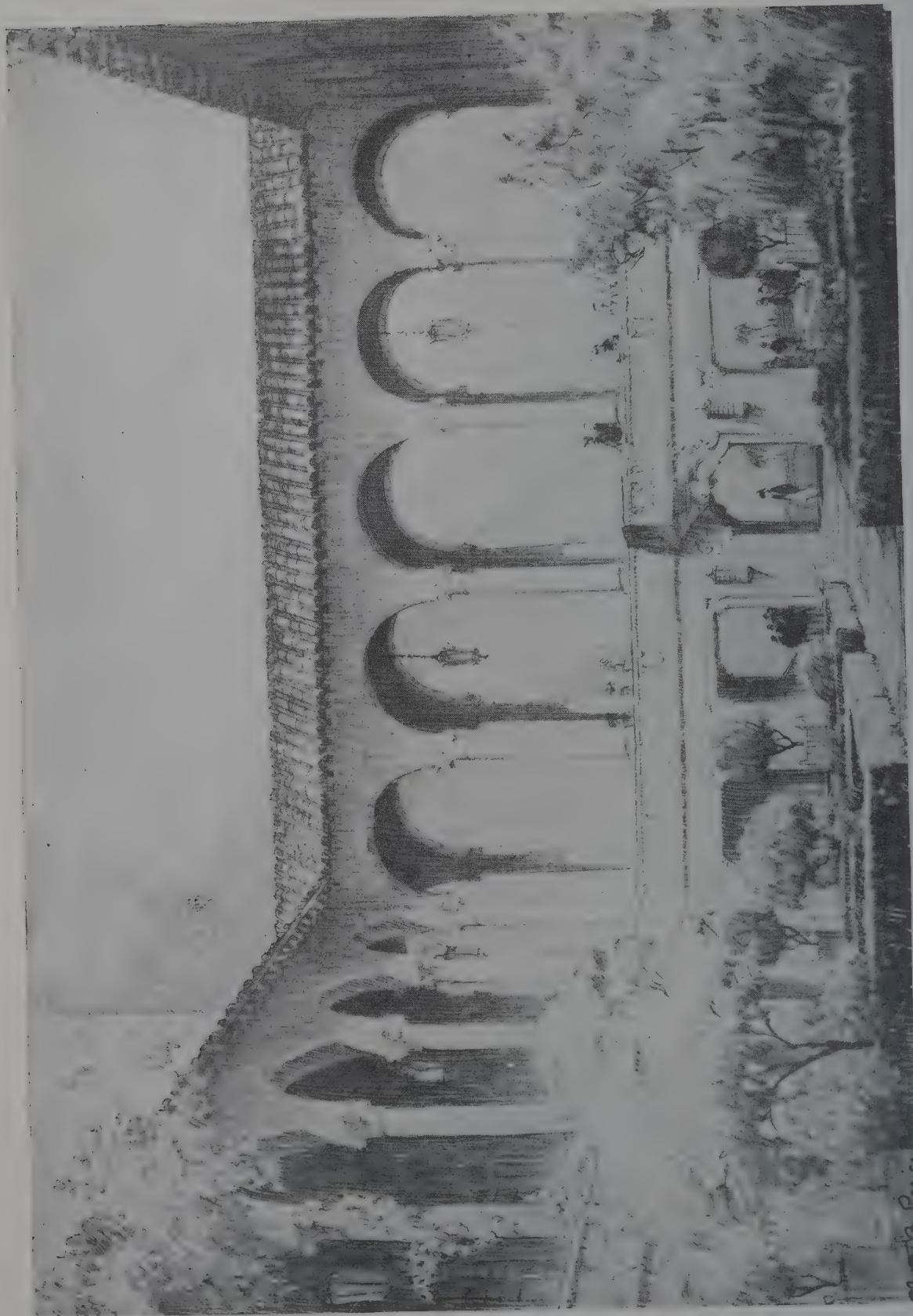
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# The Art of Stained Glass Windows

BY GEORGE HARDY PAYNE.

ONE of the most interesting of the "Arts and Crafts" is the designing and building of stained glass windows. The art is a very old one and many wonderful examples are to be found in some of the oldest and world-renowned buildings of Europe and fabulous amounts have been paid for small fragments of old stained glass. It was the writer's pleasure to have the opportunity of studying for several months, the old stained glass of England and France recently.

It has been considered, up to a few years ago, quite necessary to consult the European Studios in order to secure the best in the Antique character of windows. There are, however, today, several Studios in the United States, producing what are considered to be the very finest windows in the Antique school so that it is no longer necessary to go to Europe for the best in church windows.

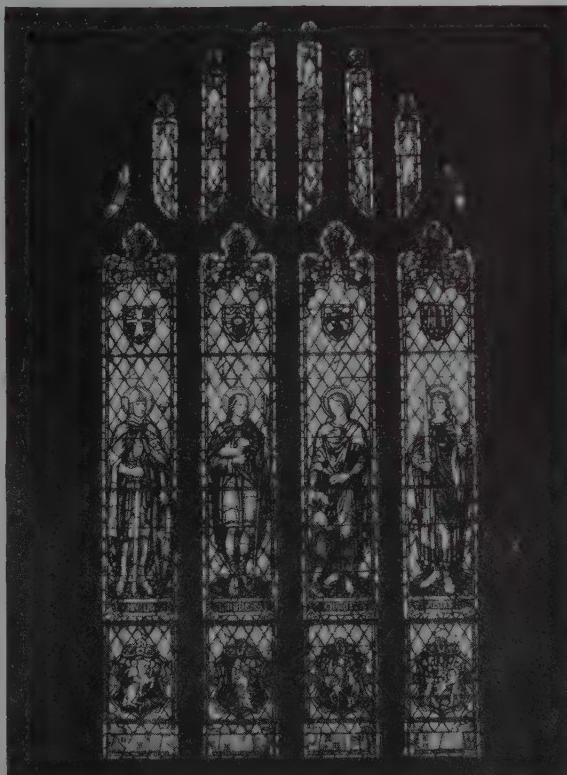
There is also a distinctively American type of window known as Opalescent. There are several Studios in America who in addition to grouping together highly skilled artists and artisans in the European or Antique type of window, have also developed the American type or Opalescent window to a very high degree. The method used in working out windows in either the Antique or Opalescent is exceedingly interesting and fascinating from beginning to end.

In the Antique, the designs should reflect in their every detail, the traditions of old European Artists, developing the best and avoiding the crudities and errors of some of the early artists and workers in stained glass. A water colored study is prepared in harmony and keeping with the general architecture of the building in which the windows are to be placed. The study usually suggests a figure

subject or group of them, and in the painted type of windows, very elaborate groupings are possible. After the design and color scheme have all been satisfactorily worked out, full sized details and cartoons are prepared.

The color tones are then selected in accordance with the water color sketch, which furnished the color scheme. These glasses are taken in hand by the cutters and after the various pieces have all been cut to the shapes shown on the details, the painters then take the glass in hand. The glass, if it is for medallions or figures or special ornamental work, is stuck up on an easel with wax and the artists proceed to work over the surface. Where there is a set pattern, a stencil is usually made.

A great deal of work, however, is done free hand. After the glass is painted, it is placed in the kiln where the color is burned into the glass. It is sometimes necessary to put the glass through the kilns three times, each firing setting a certain color or tracery. Those pieces of glass which one sees in Antique windows, which have a very old effect, with color around the edges blending into almost a clear spot in the center, are very carefully executed, some of the color spots being spattered on. After the glass is painted and burned, it is taken in hand by the glaziers who work the lead cames, in various widths, around the pieces of glass until all has been built in together, all joints being soldered, forming one complete panel. This panel is then taken to the cementing and finishing room where a special cement composed of putty, red lead, etc., is scrubbed all over the surface on both sides until every nook and crevice in the lead has been filled with cement. This makes the window water-tight.



Stained Glass Window, American Style executed by George Hardy Payne Studios.

and when the cement sets, the window is very rigid. Brace rods, however, are used to reinforce the windows and in the Antique type, the round rod is used, attached to the lead with copper wires.

Many very beautiful examples of the painted Antique windows are to be found in various sections of the United States. These windows were painted by artists, among them being Mr. George Payne of Orange, a pioneer in this field in America.

In the opalescent type of window, no paint is used, excepting for the flesh portion of the window and such necessary inscription as there might be but all of the rich blended background tones and ornamental work is worked out in glasses containing the color in itself and an



St. Aiden panel cut in colors to match with special sketch and painted to match the cartoon and now ready for the kiln burning. Temporarily held with wax on the easel.

Opalescent window, properly executed is a very marvel of beauty. The procedure is very much the same in that the water color sketch is prepared followed by the full sized details from which paper patterns are cut, there being an allowance left between each pattern, the exact thickness of the heart of the lead which is to go between the pieces of glass. In the figure work, drapery glass is used, with the folds all selected out in the glass itself and plated on back with another selection of Opalescent glass, which gives the figure the soft, beautiful depth of color tone noted in a well executed Opalescent window. This work is all done on an easel, the glass being held to surface of easel with wax.

A visit to these Studios, would be a very interesting experience.



Opalescent drapery glass figure window American style treatment. On easel temporarily held with wax while glasses are being selected to resemble the colored sketch from which the window is being made.



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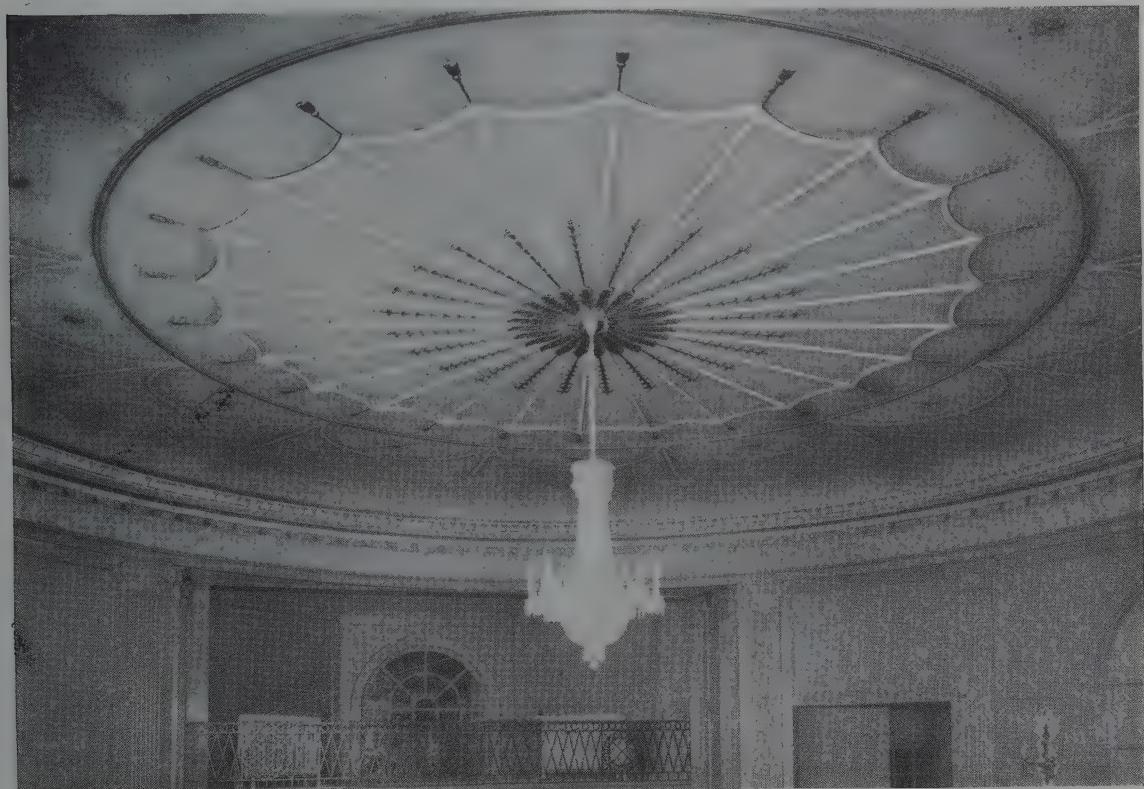
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POCAHONTAS DINING ROOM



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## Suggestions on Library Planning

By E. L. TILTON, F. A. I. A.

**L**IBRARY activities are marked by constantly accelerated motion. A building of a few years standing appears now like an adolescent who has outgrown his clothes. The demand upon a library ramify into every field of endeavor. It has become a clearing house of information for questions both wise and foolish. Some people cannot yet tell a library when they see one although the library will tell them everything. One large library was mistaken for a railway station and an enquirer asked for a ticket to a certain destination; another was taken for a bathing pavilion. These errors may have been partly the fault of the architectural expression whereby the beholder was wrongly impressed but two factors are necessary to art appreciation; one, the artist-creator, and the other the appreciative observer; the most appropriately designed building would not be understood by a savage and most of us are still akin to a savage on some side of our mentality.

A library is now expected to cater to children contemporaneously with the schools and to adults onward to their periods of senility. And the juvenile department must segregate the little folks from those in grammar school and again, those from the high school grades. The branch school work has grown in importance and the parents of the children must be considered.

The education of the adult in a large library is of manifold variety including reference work in all branches of science and technology; religion and law; agriculture and commerce; extra-mural and extension courses; lectures on many subjects and "movies" on a few. And withal, this variety must be unified and controlled by the genius or talent of the librarian. It is safe to assert that no building exists which adequately meets all requirements. In fact, it is not necessary that every library should include all any more than that every man should attempt to be a universally

minded "Admirable Crichton." Libraries are bound to differ in type although alike in the fundamental purpose of serving readers with books and enquirers with information. The possible degree of service depends upon location whether in hamlet, village, city or college and upon the abilities of those in control, seconded by a properly arranged building and one that is readily accessible to the proposed clientele. The small library may have greater proportionate opportunities for service than larger ones in more cultural centers.

In a small or a large building the heart of the library is the charging desk. Its pulsations vivify the whole system; from it, veins ramify throughout stacks and shelves, and arteries furnish the rich blood of authors to the readers. To carry the metaphor a little further, the reading room is the stomach where the pabulum is assimilated and the librarian, the brain or chief of the nervous ganglia. The librarian's office, therefore, may be somewhat isolated; the reading room secluded, but the charging desk must dominate, and, to control the system, should be located strategically near the entrance.

A library building designed for efficiency and economy should be planned from the center outward; every detail arranged to function smoothly, then the exterior will naturally express the purpose of its being; whether it be in Classic style or Gothic. Colonial or Mission. The exterior portrays the art of the designer; the plan betrays his skill as an architect; the interior aspect, his ability as a decorator.

The charging desk confronting the seeker for information or for books near the entrance should be of ample size to facilitate registration and distribution; its counters with trays for cards, cupboards, drawers and shelves, pneumatic tube service, if a large library, book lifts and stairs to stacks easily accessible, panel boards, possibly, to



Small Library Building in Italian Renaissance Style.  
Edward L. Tilton, Architect.

control the electric lighting and well illuminated by day and night to ensure the comfort and efficiency of the workers and facilitate their arduous duties.

The delivery room containing the charging desk is a place of motion and commotion wherein people are coming and going. It should be attractive; theoretically the decoration might advantageously be limited to this section of the building and to the entrance lobby, while reserving restful tones for the reading rooms, to engend-

er a feeling of quiet and restraint.

In an ideal library the charging desk is located for surveillance and control not only of the entrances but also of the reading sections either directly or by assistants' desks in radiating formation, readily communicating with the center, such a library requires but few if any partition walls, the segregation of different units being by book shelving and glazed screens above them, where occasional conditions demand such complete seclusion. The size and proportions of the building are factors that control the plan, and the location and dimensions of the lot dictate the limits of the building so that every problem demands a special solution but the principles above enunciated can prevail under every condition.

In a large building the stacks can be placed in the interior spaces below the main floors, permitting the lighted periphery of the building to be used for workrooms. Book stacks should be ventilated but do not require day lighting, in fact, direct sun is deleterious. If the depth of the building exceeds 100 feet, part of the stacking may be extended up through the central areas to hold the books required by the department in contact with them.

A trained and competent librarian is a *sine*

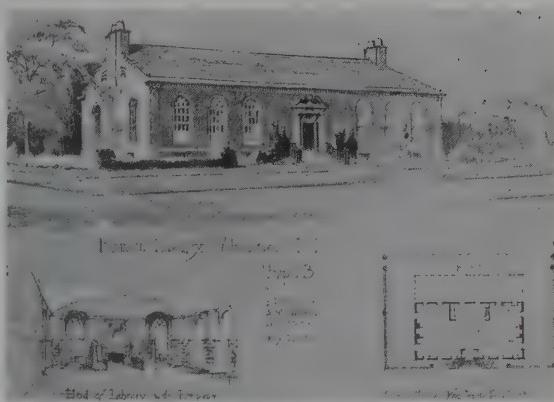


Type of small library building where high basement is required. This building constructed at Belmar, Alberta.  
Edward L. Tilton, Architect.

*qua non* with whom the architect should collaborate and together evolve a building planned for its destination.

Since books appeal to the highest instincts, the library building should be expressive of such appeal and withal be endowed with charm by good design and proper setting, aided by such simple ingredients as vines, seasoned, where possible, with a few flowers selected for color and plants in mass about the base of the building to soften the hard lines at the intersection of vertical and horizontal planes. The architecture should become richer as it goes upward until it blossoms out into the frieze and cornice, whereas the planting naturally compliments that by being fullest at the base whence the vines grow upward commingling the elements of masonry and horticulture by appropriate training. The hard stones, clay and wood trained into harmony with the softer elements which delight the eye with color, as the building should with its form and lines.

If a plan be functionally organized, the elevations will develop readily and the building be economically constructible. For an artistic result, the parts of the plan as well as the facade should be arranged to produce charm and what is known as "scale". Scale is based on the human



Small Library Building in Colonial Style.  
Edward L. Tilton, Architect.

figure, which does not vary, but remains a constant unit of measure and therefore in buildings large and small a balustrade has a fixed height. The proper application of scale conveys the actual size of a structure. From an historic viewpoint, probably the most appropriate style for a library building is one inspired by the Transition or Renaissance periods and certain adaptations of Gothic. The original Gothic mind was not occupied with ideas of a general distribution of knowledge but rather with the guarding of learn-



A unique reading desk for Swarthmore College dedicated as an "Altar of Good Will" to the countries of the world on behalf of peace.

ing within cloistered walls, and their libraries were rather dormitories for books, whereas the Renaissance spirit savored of our "Free for All" library motto. Greek and Roman classic models are appropriate for monumental buildings but their effect depends largely upon columns and expensive detail, proscribing their use for the average library which is a book laboratory and should have an appropriate expression. The Renaissance offers types of beauty without columns and their concomitant features, while it typifies science, art, religion and all things born of modern thought and progress.

It is not necessary to dwell upon details since every problem requires special solution. In gen-

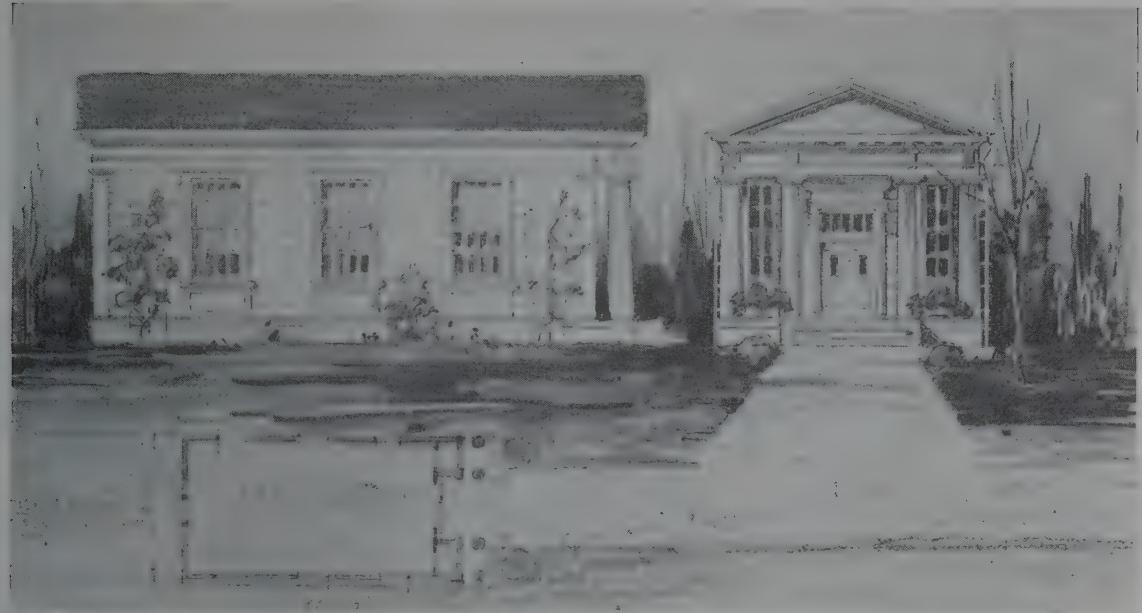
eral, it is essential to work from within toward and after the plan and interior are arranged to satisfy the needs and the requirements, bone and muscular system established, then whether the exterior be swathed in a hobble skirt or a flowing robe may depend somewhat upon the fashion and the purse but the more the natural outlines are preserved the more satisfactory will be the result.

A word about heating. In order to eliminate objectionable radiators from the reading rooms it is possible to arrange a satisfactory way of connecting pipe coils back of wall shelving and seats, properly insulated, made accessible for repair, and with openings at bottom and top of cases for air circulation.



INTERIOR FINISH - PROVIDENCE - R. I. LIBRARY

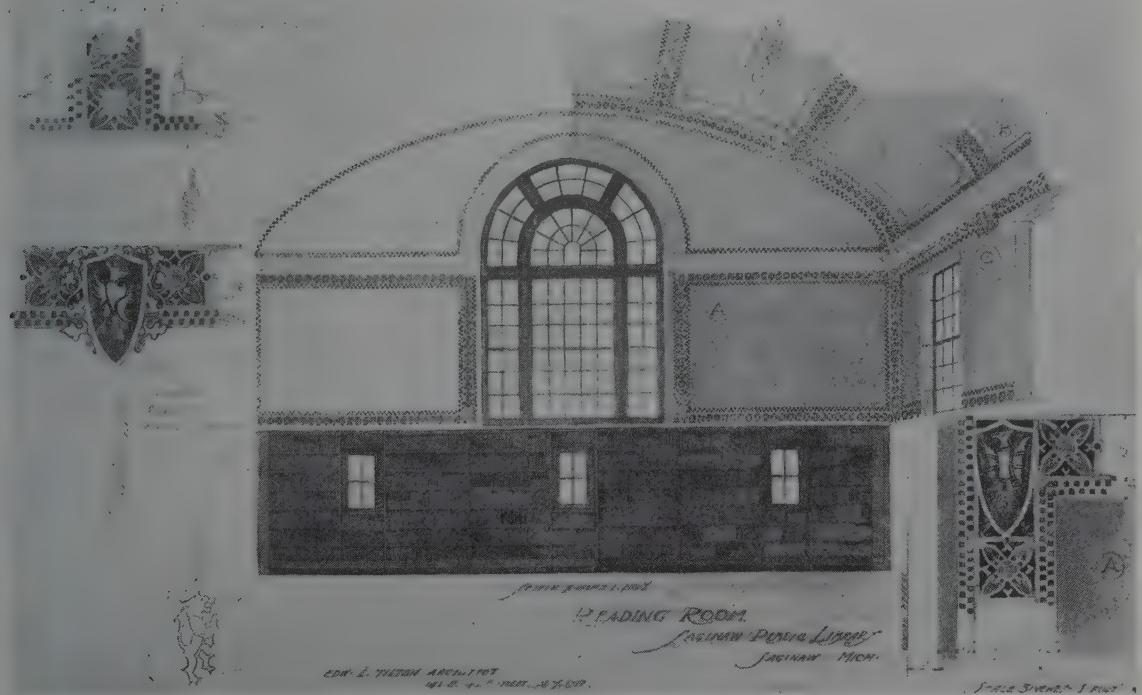
Illustration of the decorative motives in the Knight Memorial Library at Providence, R. I. The leaded glass over bookcases contains inserts of "Publisher Marks" which make effective color spots.



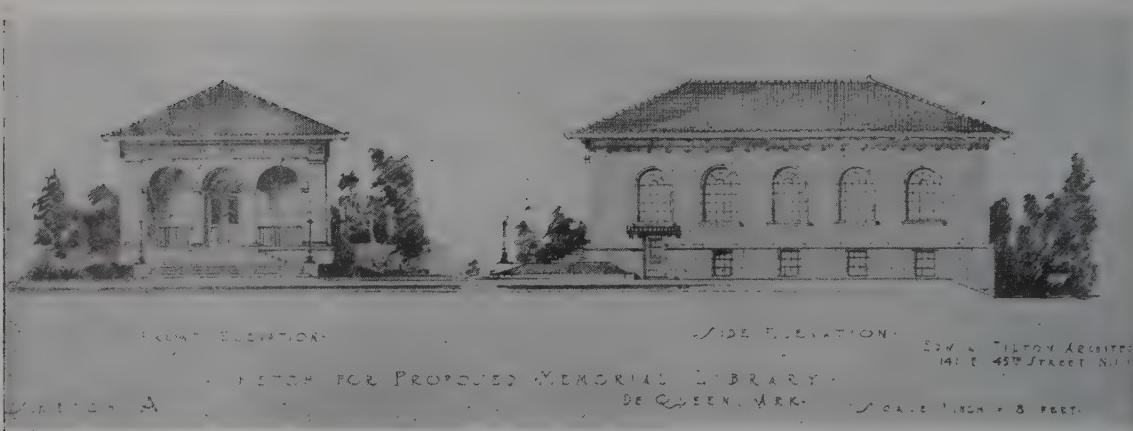
A Simple design for a library serving a hamlet, or as a branch building in a suburb of few people.

The lighting of a library building is very important and may best be based upon the school room requirements or glass area equalling 20 per cent of floor area. Where windows are insufficient to attain this result, owing to shelving or other cause, skylights may be used supplementarily.

Skylights should be in north slope of roof or if roof be flat should be sawtooth form to prevent sun striking directly in. With artificial illumination similar laws should prevail. Evenly distributed electric lighting which illuminates the reading rooms throughout with equal effect and avoids strong concentration in small groups is desirable.



Illustrating color treatment in reading room of the Saginaw Public Library, Saginaw, Mich.



Proposed Memorial Library at DeQueen, Arkansas, without the outdoor reading room.

The ideal to strive for is to make the building —its setting and its decorations all serve as educational factors to instruct by beauty of line, form and color and cooperate with the books on its shelves and develop receptive minds. Picture tiles to the fireplaces may be useful adjuncts to teach children.

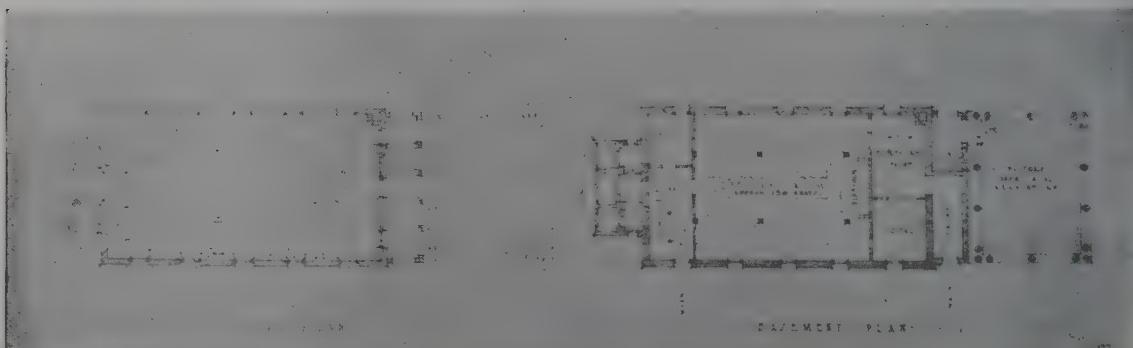
Poetic instincts are possessed by everyone in greater or less degree. Every one's senses subtend an arc or gamut of harmony, in color and sound, which may be enlarged by cultivation and every day should produce an advance. "*Nulla dies sine linea*" is a good motto.

Even among painters there are limitations. Few have had such an extended color sense as Titian nor of form as Michael Angelo. In fact, some people are color blind and others may be form blind. The fine art books might be supplemented by reproductions on the walls of the works of masters, ancient and modern, in photographs and plaster casts, to feast the eye while the mind absorbs. Ruskin's "Modern Painters" cannot be appreciated until one has seen a Turner. Symonds' "Essay on the Renaissance" needs to be illustrated by pictures of the works of that wonderful age. Winckelmann is only appre-

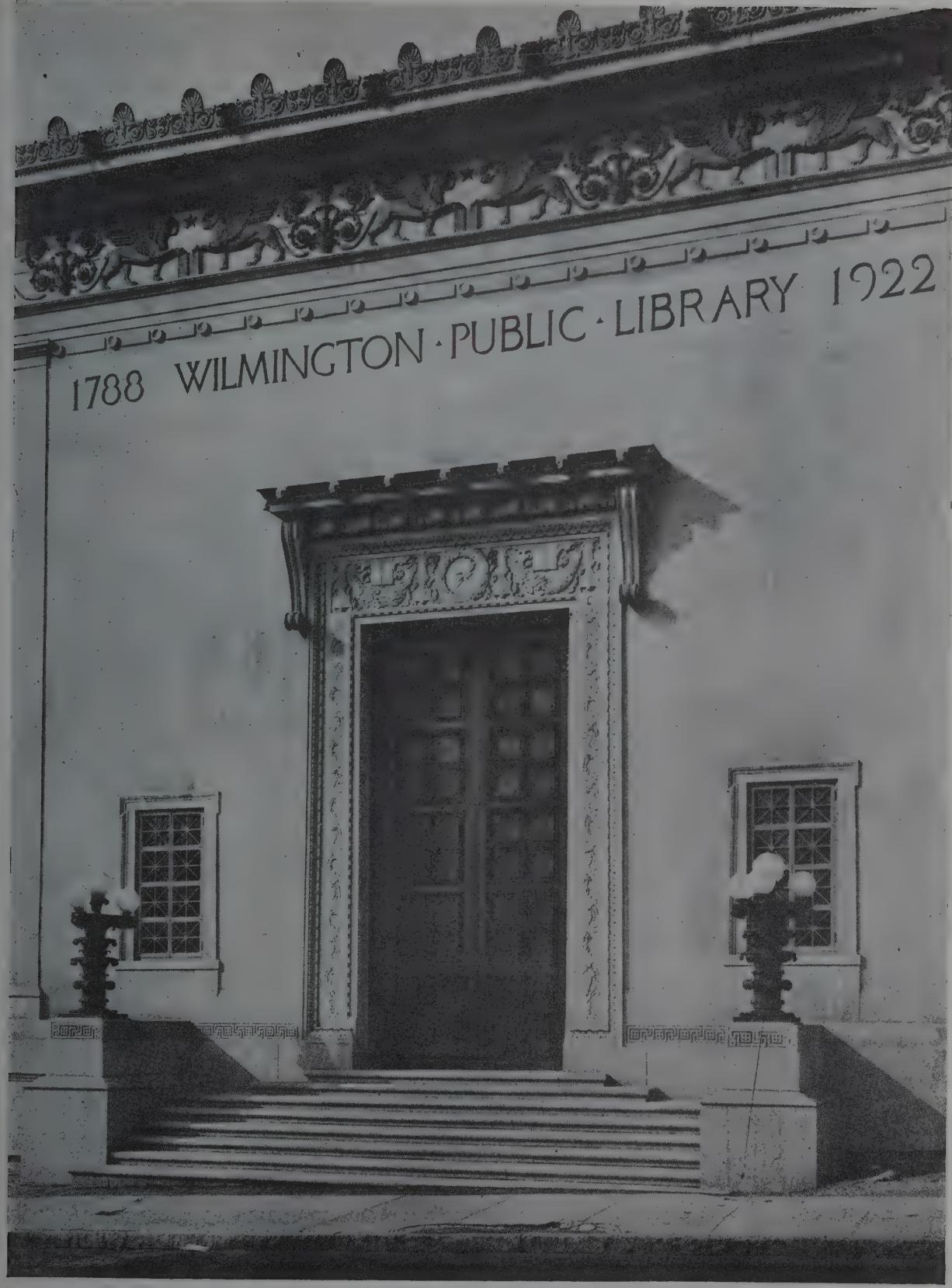
ciated after one has seen the classic statues of the Greek reproduced in plaster, where the originals are beyond reach. Books on architecture are less intelligible without access to models of great buildings. The building may be designed with "shop" windows to display books or other exhibits as tempting bait for the pedestrian. The library as an educational factor may surpass the schools.

The small size of a building does not preclude it from being made a work of art. A miniature may exceed in merit a colossus, although the latter, by sheer size, may command greater wonder from the vulgar but in time, refinement triumphs over grossness. The works of Mine di Fiesole and Lucca della Robbia hold preeminence over the heroic statues of the Decadence, and the loss of the Mona Lisa of Leonardo was bewailed where a Giulio Romano might scarcely have been missed. No building is too small not to warrant the greatest effort to product the best attainable result.

The illustrations accompanying this article are far from being comprehensive but only serve to illustrate a few of many facets that a good library offers to the public.

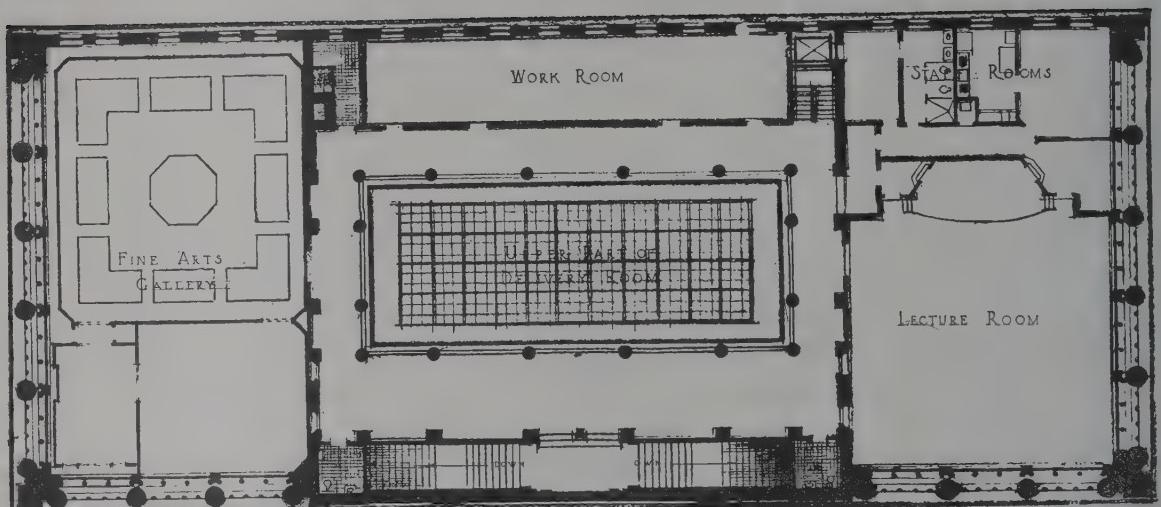


A small library building designed for a warm climate with outdoor reading rooms.

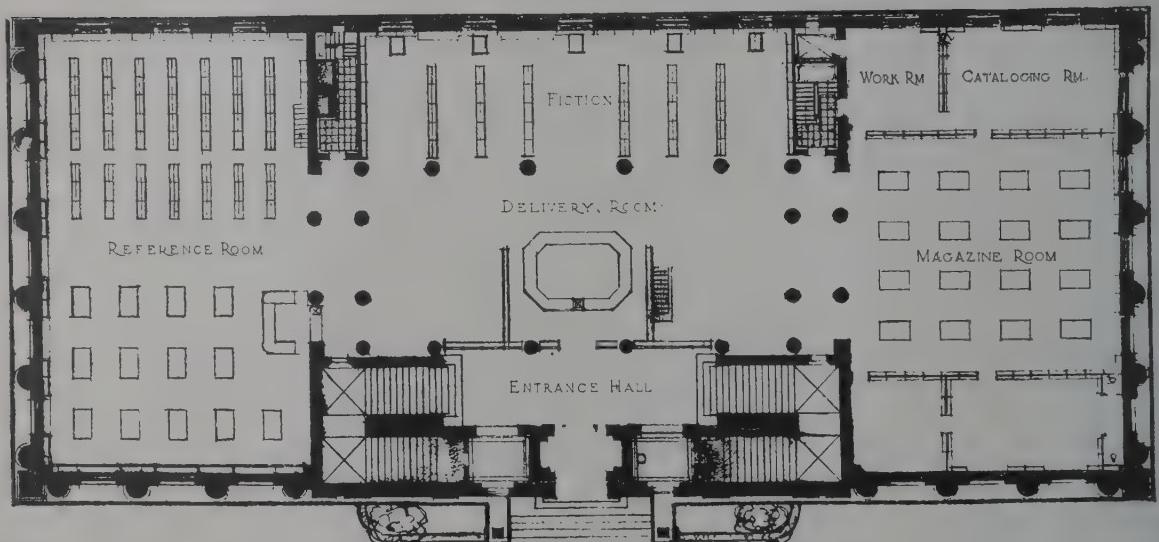


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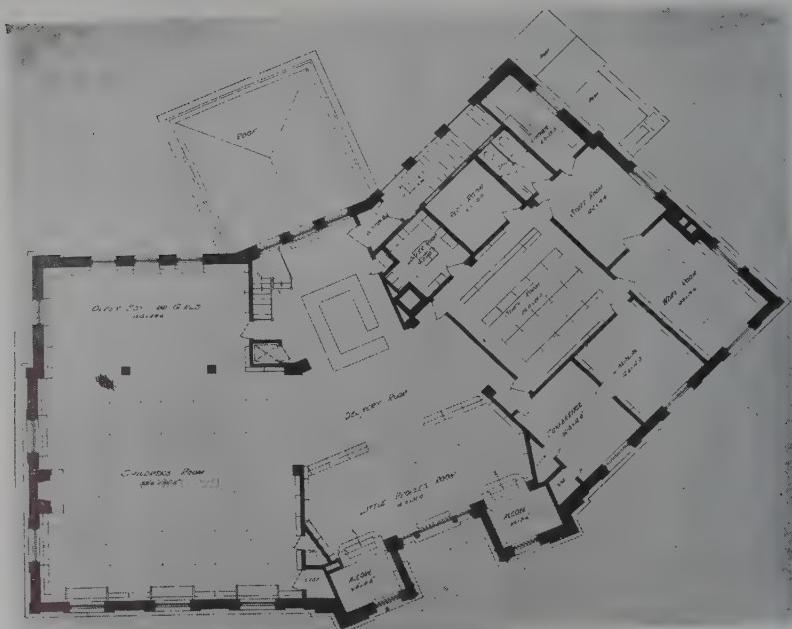
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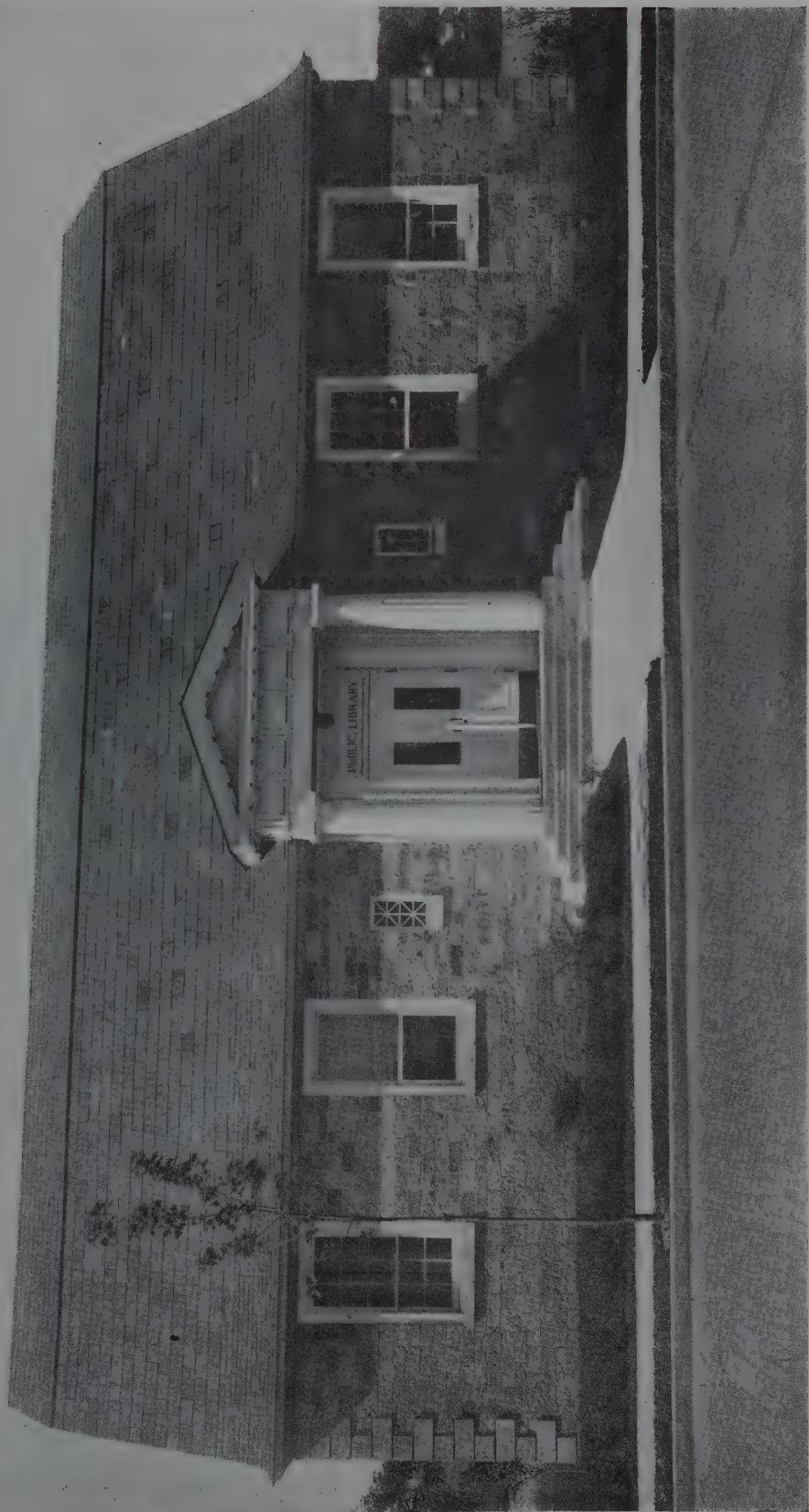
SECOND FLOOR PLAN



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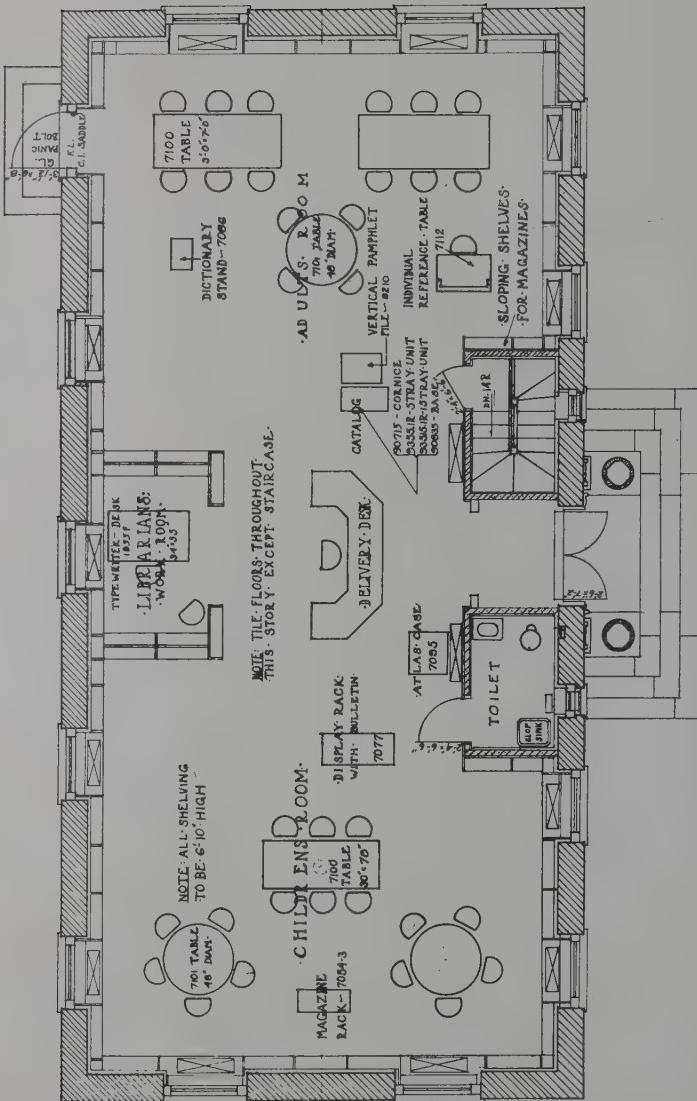
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A DUTCH COLONIAL LIBRARY BUILDING SUITABLE FOR A VILLAGE

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Floor Plan of Dutch Colonial Library for Suburb or Branch Library Building. The numbers on the furniture refer to the Library Bureau Catalog.

# The Classicism of Guy Lowell

BY TALBOT FAULKNER HAMLIN

**Editor's Note:** The classicism of Guy Lowell will ever remain an inspiration to those who seek to broaden themselves, no matter what line of endeavor they may be pursuing. Talbot Faulkner Hamlin in the August issue of "The Nation" pays an admirable tribute to the memory of one of America's outstanding architects and scholars.

**P**URITANISM is not the only mark of New England tradition; the early insistence upon education laid firmly the foundations of a respect for a culture much broader than the original ideals it was supposed to support. This movement did not die with Emerson or Thoreau; it still flowers in our own time. Guy Lowell, who died some months ago, was a remarkable example of this flowering; he represents completely both the advantages and the disadvantages such a background may bring to one who seeks creative outlet in the arts.

Guy Lowell, cousin of the president of Harvard, cousin of Amy Lowell, could not help being scholarly. To him refinement of taste was no affectation; it was part and parcel of his entire being. Classicism was for such a one inevitable. It shows in every one of his works; perhaps best in the colonnade of the Fenway side of the Boston Museum, whose ranked white columns seen over the ponds and the greenery of the park have a haunting beauty, seeming to give pause to the smoking factory chimneys in the distance which ring Brahmin Boston with a circle of anachronistic noise and steel. From these white columns comes a protest passionate and beautiful against today. It is a beauty half akin to nostalgia; the incarnate longing for a less chaotic time; it embodies, probably unconsciously, that turning backward, which an intellectual culture, unattached to the present by any economic need, often produces.

The same beauty shows in all his work. Its quality does not come from mere copying; for this spirit is not the spirit of the style revivalists of the early nineteenth century. The quality comes from the attempt, intense and sometimes fruitless, to create today in a language much loved but dying or dead; a language that is without a vital appeal to the mass of the beholders.

This quality is not dependent upon the use of an "ancient" style, for Guy Lowell was no mere stylist. In the little library at Boscawen, New Hampshire, he produced a building in an exceedingly free Georgian or Colonial manner. It is in no sense archeological or academic; yet

even here one feels the touch of a refinement, a balance, more classic than the most meticulous copy. So, too, in the white marble house at Eighty-sixth Street and Fifth Avenue in New York, there is incarnate the same delicacy of feeling, the same quality of a beauty nostalgic, slightly forced, almost decadent, impossibly aristocratic. Like the fame of its designer, it survives, a thing a little distant, haughty rather than cold, distinguished and aloof.

Guy Lowell's present fame is due more to the New York Court House, so recently completed and opened. The solution embodied in the competitive drawings was magnificent; clear, logical, characterized by the mind of a scholar, instinct with the large simplicity of that Roman work Lowell so loved. In the change from circular to polygonal the design lost some of its quality. This was typical of the tragic side of such a temperament. For the clear unity of the circle is not in tone with modern mechanical methods: its cost proved excessive; before the implacable necessity of modernism, the circle hardened into a hexagon; the quality of Lowell's dream was dimmed to a compromise, inevitable in such an unequal struggle.

A mind like Lowell's necessarily seeks Europe. There lay the seed of the culture he loved and expressed. During the war his sympathy turned at once to the Italy that was still the symbol of the classic past. No mere expression of sympathy satisfied him; he must throw into the struggle his whole self, and in the Red Cross on the Austrian front, he found work that satisfied and thrilled him; it was almost as if at last for the first time he found his cultural classic emotionalism and the passion of a great people wholeheartedly at one.

A scholar, as well as a designer, Guy Lowell inevitably produced books. His contribution to American architectural literature was immensely important, though in ways he could not always have expected. Again it was love of Italy that determined his choice; and in the two volumes of Italian villas and farmhouses which he published, full of photographs thrillingly picturesque and sketches of his own of characteristic delicacy, he introduced American architects to a new vernacular.

To the growing love of stucco and tile of the Spanish renaissance already existent, these books gave new life. The restraint of the Italian work was a desirable antidote to too great a baroque license, and to Lowell's books is due not a little of the skill which characterizes much of the best work in that type.

Guy Lowell, perhaps, has affected American architecture more deeply and widely in his books than through his buildings, just as Amy Lowell may be longer remembered for her study of

Keats—another modern in love with a classic past—than for her poetry. Like her, he had that loneliness that comes from membership in a passing aristocracy; but aristocrat his every work has proved him, and his death among the stucco walls and sunny hills of a distant tropical island seems strangely symbolic; it took away the spirit of one in love with a beauty that was of another time; a fruitless love whose passion drove him further and further away from the country where he was born, the industrialism that supported him, and the clash of a vital modern world.



WAR MEMORIAL BUILDING, NASHVILLE, TENN.

SKETCH BY J. H. GAILEY.



VESTIBULE IN THE ROYAL PITTI PALACE.  
FLORENCE, ITALY.



PIAZZA S. MARCO, CASINO DETTO DELLA.  
FLORENCE, ITALY.



DOORWAY FROM THE PALACE VENEZIA.  
ROME, ITALY.



FOUNTAIN IN THE GARDEN OF VILLA ALBANI.  
ROME, ITALY.

# BOOK DEPARTMENT

**CHICAGO TRIBUNE BOOK OF HOMES.** Chicago: Chicago Tribune. Paper boards, 11 by 13 inches, 110 pages, 99 plates, price \$100.

The collection of 99 designs shown in this book were selected from the designs submitted in the \$7,500 competition conducted by the Home Builders Department of the Chicago Tribune. The first nineteen designs shown are the prize winning designs of five and six room houses and following are eighty designs selected from the 800 designs entered in the competition. It is evident that the restrictions of the competition were closely adhered to as there is great similarity in the method of presentation by the various competitors. Considering that the plates present the work of one hundred different designers and all are of highly meritorious presentation in pen and ink, the book reflects the high attainment and artistic skill of American designers. The designs are charming. Irrespective of the merits of the plans, showing position of the house and land. To take a particular design as an example there is shown basement, first and second story plans, front rear and side elevations, section and plot plans, showing uposition of the house and landscaping of the site. The scale and cubage of each design is given so that an approximate estimate of the cost of construction in any given locality may readily be arrived at.

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**THE BOOKS OF A THOUSAND HOMES.** Compiled by Henry Atterbury Smith. New York: Home Owners Institute, Inc. Paper boards, 9 by 12 inches, 323 pages, Price \$3.00.

The third edition of this book now appearing is Volume I containing 500 plans of moderate cost three to eight room houses. Mr. Wood, president of the Home Owners Institute, Inc., is an acknowledgement states Mr. Henry Atterbury Smith was asked to edit this book because of his extensive experience in the housing field. The 500 designs represent the work of a large number of architects and in collecting the designs for the book an intensive study of the subject was made and the plans selected with great care. Many of the plans were chosen from material selected in architectural competitions organized by the service department of building material manufacturers and manufacturers' organizations. a number of

whom have assisted in the undertaking. There is no attempt at classified arrangement of the plans either as to grouping by the number of rooms or by materials or type of design. The presentation is at random. In the main each subject is illustrated by one or more exterior views and by the first and second story plans. Many of the designs show exteriors of varied character adapted to the same plan, while others show an exterior with alternate arrangement of planning. Houses employing every variety of building material in common usage are shown and equally the designs show everything from the smallest bungalow to a rather formal type of Colonial house. While the majority of the illustrations are perhaps from pen and ink or rendered sketches, there are a very considerable number shown from photographs of the houses as actually erected. With each design, there is a brief description and the cubic footage is in every case given. Each design is also given a serial plan number. At the back of the volume is given a description of the plan service which is rendered by the Home Owners Institute, Inc. For a fee of \$25.00 complete plans and specifications of any of the designs can be obtained. There are also a number of chapters on materials and equipment for home builders giving descriptions of the different materials employed for both exterior and interior construction and also of the plumbing, heating and other equipment necessary in a home. Because of the large number of designs which are the work of so many different architects, many of whom are well known house designers, the book is of more than usual interest.

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**SYMBOLISM FOR ARTISTS.** By Henry Turner Bailey and Ethel Pool. Worcester, Mass.: The Davis Press. Fabrikoid, 4½ by 6½ inches, 239 pages illustrated. Price, \$5.00.

The authors have presented a glossary of symbolism for artists which covers 166 pages, giving the elements and meanings with full explanation. They state in their preface that the book required a good bit of study and selection to say nothing of dogmatic assumption as to what should be included to make the book of greatest value to the largest possible number. Symbolism is the oldest form of indicated expression. Long be-

fore written languages were developed signs and symbols were in common use and known to many, thus signs and symbols are of very ancient origin and some of almost world wide use and significance. The meaning of many is obscure and the interpretation difficult. Symbolism for religious use has existed from the earliest times; the Egyptians and eastern people developed it to a high degree of complexity.

At the beginning of the book are presented some 38 plates diagrammatically presenting many symbols including those of Egypt, of Heraldry and the Christian religion. There are also shown a number of decorative panels where the artist has particularly displayed extensive knowledge of symbolism and its meaning. To the architect, the artist and the decorator this book is a mine of information in condensed and accessible form. It is necessary to have an understanding of symbolism to make use of it and its mis-use is often ridiculous. In addition to the glossary which forms the main part of the work, there is added a list of college and university colors and a bibliography.

**THE MODERN ENGLISH HOUSE.** Introduction by R. Randal Phillips. 142 photographs, 220 plans, 215 pages (8 $\frac{1}{2}$  x 11 $\frac{1}{4}$  inches). Net \$8.50. Chas. Scribners Sons, New York, N. Y.

Modern House design represented in the work of 75 leading architects of the day. These pages with the exception of a brief introduction consist entirely of full page plates. The illustrations represent small country houses of various types, some of comparatively modest extent, others fairly commodious.

**THE MODERN ENGLISH GARDEN.** Introduction by E. H. M. Cox. 225 photographs, 216 pages (8 $\frac{1}{2}$  x 11 $\frac{1}{4}$  inches). Net \$8.50. Chas Scribners Sons, New York, N. Y.

Notable Examples of modern layout, design and improvement as applied to medium-sized gardens. Each illustration has been chosen for some point it has to show. The secret of garden design lies in adapting what appeals to the individual to the conditions under disposal and here are a multitude of new ideas and suggestions that will be valuable.

## Personal Mention

**SMALLMAN-BRICE CONSTRUCTION COMPANY**, engineers and contractors, 1109-15 S. Fifth Ave., Birmingham, Ala., who have operated since 1917, are still very much in business, contrary to the report in our August 13 issue that the firm had dissolved. The true facts are that R. A. Smallman has purchased the stock of H. A. Brice, who has become inactive so far as the operation of the company is concerned.

**FRED L. KNOBLOCH**, Architect of Tulsa, Okla., has removed his offices to 15 Court Arcade, where he will practice in the profession.

**C' A. MacDONALD**, of Tulsa, Okla., has taken new offices in the Tumola Building where he will operate in future.

**A LLAN E. POLLOCK**, 714 West 3rd St., Little Rock, Ark., is an architectural student and requests manufacturers' samples and catalogues.

**F' DANO JACKLEY**, Architect, has moved from St. Augustine, Fla., to 1812 A Street, S. E. Washington, D. C.

**EUGENE JOHN STERN**, of Little Rock, Ark., having purchased the interest of George R. Mann, in the firm of Mann & Stern, will continue to operate in the same offices 708-12 A. O. U. W. Building, under the name of Eugene John Stern, Architect.

**GEORGE R. MANN** has associated himself with Harry D. Wagner and L. Milton King, former partners of Mann & Stern. They will practice under the name of George R. Mann, Wagner & King, Architects, with offices in the Donaghey Building, Little Rock, Arkansas.

**CHARLES H. REUWER**, architect, has opened offices at Room 204 Professional Bldg., Baltimore, Md.

**E' G. BLANKE**, architect, has moved from 801 N. Calvert St., to Room 204 Professional Bldg., Baltimore, Md.

**BOYLE ROBERTSON CONSTRUCTION CO.**, builders have moved from 813 15th St., N. W. to 1520 K St., N. W. Washington, D. C.

# ARCHITECTURAL MEMORANDA

## MORE LIGHT ON CUBAN BUILDING LAWS.

**Editor's Note:** We are pleased to reproduce a letter received from one of our subscribers, Mr. Harold F. Adams, architect of New York City regarding the article which appeared in our April number on the subject of "Designer's Responsibility For Structural Safety." If other readers gained a wrong impression we feel sure Mr. Adam's corrections will be enlightening.

**T**HE article "Designer's Responsibility For Structural Safety" in the last April Number is, to me, somewhat misleading.

I lived for about five years in Havana, Cuba, in charge of the architectural department of one of the largest American Contracting and Engineering firms there. In that position I became quite familiar with the working of the Building Department and of local architects and engineers.

It is quite true that the laws of Cuba make the architect or engineer responsible for the proper construction of the building, but the laws does not compel them to visit and inspect it to safeguard their interests. It is a very peculiar system that is observed with regard to building projects and I will explain it herein.

The Building Department requires original tracings for a building along with a specification and an affidavit, these must be signed by a licensed architect, that is one that has been graduated from the University of Havana, or has been given a degree from that institution.

The architects of Havana, licensed as stated above, have an association and part of the work which these architects and engineers are called to do is to sign drawings and papers for submission to the Building Department, even though they have not drawn the plans or specifications themselves. They even limit the number of plans that each architect can sign during the course of the year, that is so that each one will be able to make a living for themselves. The firm that I was with had to call upon one of these architects to sign the plans which we drew up for our clients, in one case that I know of this local engineer received a fee of about \$7,000.00 and all that he did was to sign the plans, specifications and affidavit. We finally employed one of the architects on a monthly basis and saved some money thereby.

In the event that one of the architects gets a commission to draw up plans for a building, he does so, submits them to various contractors for estimates, and as a rule when it is awarded the contractor has to redraw the plans and specifications, make all detail drawings and do all the engineering work in connection with that work, it is also likely that the contractor will have to pay

the architect his fee for the signing of the plans, specifications and affidavits for submission to the Building Department. The architects connection with the building apparently ends with his turning over the sketches, for that is all they are, to the contractor. If they ever visit the building and have any complaints to make I am not aware of it as far as my experience was concerned. In many cases the finished building does not resemble the sketches made by the architect.

I saw one building under erection by a local architect and builder, it was of reinforced concrete, all of the column reinforcement was bunched in the center of the columns, it was quite evident that neither one of the two knew anything about reinforced concrete or else that architect was not paying very much attention to the building to protect his responsibility in the law.

Many opinions formed as to the work of certain laws in foreign countries are hastily made on wrong information furnished visitors, they in turn pass it on to us as a sample of how much better affairs are carried on in these foreign countries.

It is for the purpose of clearing up any wrong impressions that may have been made through the article referred to that this letter is written.

## ADVOCATION OF A FEDERAL DEPARTMENT OF PUBLIC WORKS.

**A**T the recent convention of the American Association of Engineers held at Tulsa, Okla., the expression of opinion was strongly in favor of the creation of a Federal Department of Public Works. This subject has been urged upon Congress for some years and bills have been presented which would organize under one department the many and varied construction activities of the Federal Government which are now carried on by a large number of bureaus in the Interior, War, Agriculture, Treasury and Commerce Departments and by other agencies. The present condition is one of inefficiency and waste. The resolution of the American Association of Engineers reads:

We heartily endorse the movement for a reorganization of the Federal Departments and the creation of a Department of Public Works to have charge of the design and construction of all public works, and that

We earnestly urge the Congress to continue its work in connection with the proposed reorganization with a view to the early passage of a satisfactory bill to carry the said reorganization into effect.

## NOTICE OF CORRECTION.

In our August number there appeared several illustrations of buildings at Southern Methodist University, Dallas, Texas and Mr. Roscoe DeWitt was given credit as the architect for all buildings. This was an error and the following is correct: DeWitt & Lemmon were architects for Kirby Hall, Administration Building and the Owenby Stadium. C. D. Hill & Company, now known as Coburn and Smith, were architects for Hyer Hall. R. H. Hunt & Company were architects for McFarlin Auditorium. Snider Dormitory was designed by W. C. Hedrick and Dallas Hall, Boys Dormitory was designed by Shepley, Rutal & Coolidge.

## NATIONAL CONSTRUCTION EXPOSITION.

**T**HE Associated General Contractors of America, representing 2,300 general contracting firms, with headquarters in 40 different states will hold a National Construction Exposition in the West Baden Springs Hotel, West Baden, Indiana, January 23-27 next, according to plans announced August 1st, by Gen. R. C. Marshall, Jr., of Washington, General Manager of the Association. Headquarters are room 602, 225 West 34th Street, New York City.

Every important method used throughout the general construction industries will be shown in a series of exhibits which will demonstrate all types of construction materials, supplies and accessories for industrial, engineering, governmental, transportation and specialty building projects, it is forecast. It will be exclusively a construction man's show, inasmuch as there will be practically no general public attendance. Every visitors will be registered and identifiable.

Exhibits will be prepared by many of the leading construction materials and supplies companies of the country, it is announced. First, second and third awards will be made by the Associated General Contractors of America, through a special committee, to the companies having displays adjudged the most effective.

The Exposition will be held in conjunction with the ninth annual meeting of the association, and is a response to requests by a large number of important materials and supplies companies for adequate and officially recognized construction display facilities.

The policies and conduct of the Exposition will be in every phase subject to control by the association, the design of which is that the show shall fulfill in every sense the implications of its title, by providing a national and authentic demonstration center for all general construction utilities.

## ROOF INSULATION.

**A**N interesting four-page circular on cork roof insulation has just been published by L. Mundet & Son, Inc., of Hillside, N. J. It includes specifications for cork on wood deck construction, over concrete construction, and over steel roof decks. It states in full why cork insulation is better than any other insulation for roofing. Keeps heat in. Keeps heat out. Eliminates ceiling sweat. Lasts indefinitely. Fits perfectly. Is immune to moisture, etc. A copy will be sent on request to any reader of this publication.

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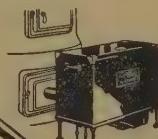


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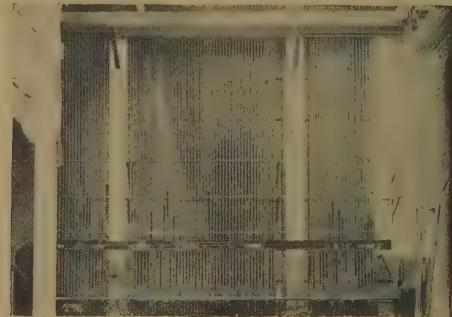
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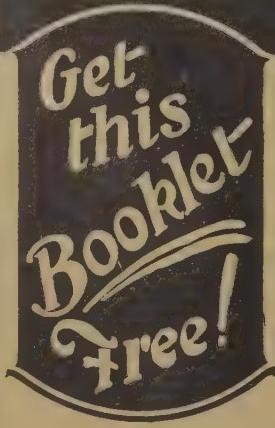
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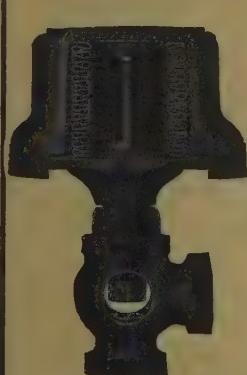
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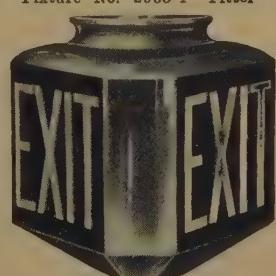


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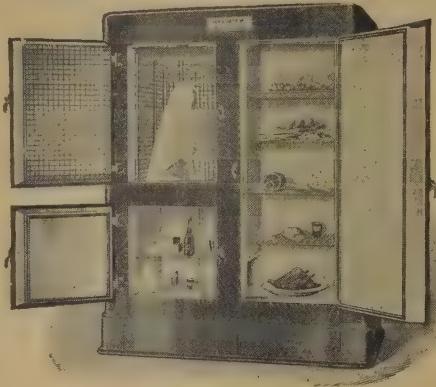
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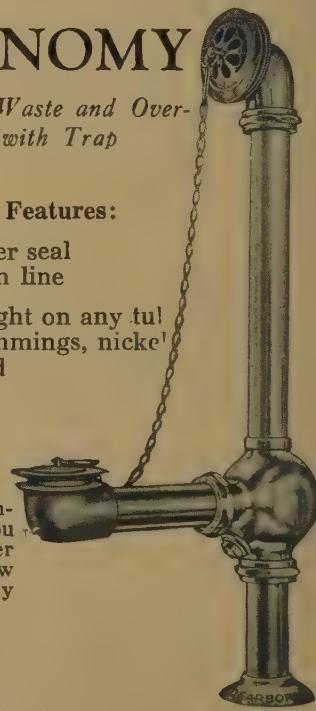
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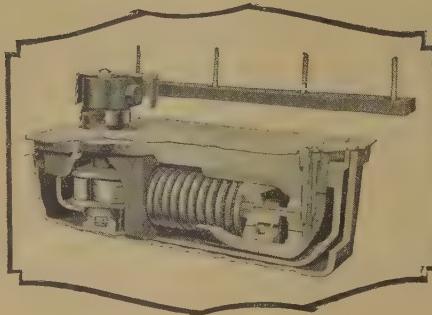
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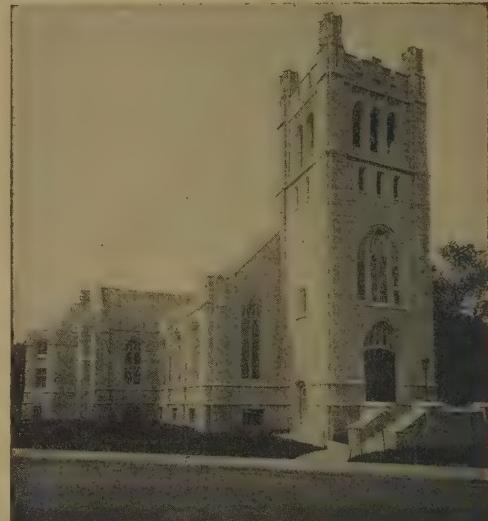
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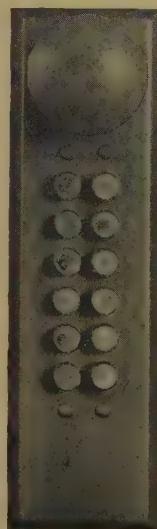
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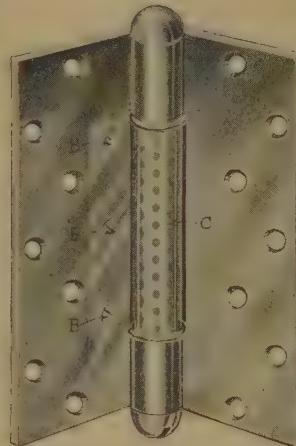
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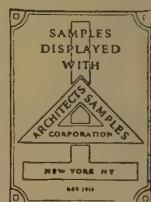
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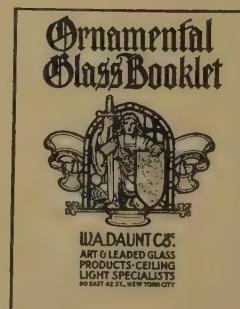
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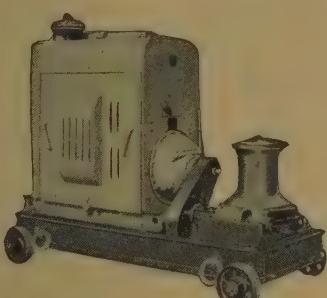
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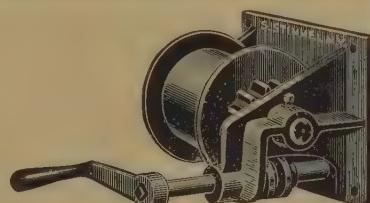


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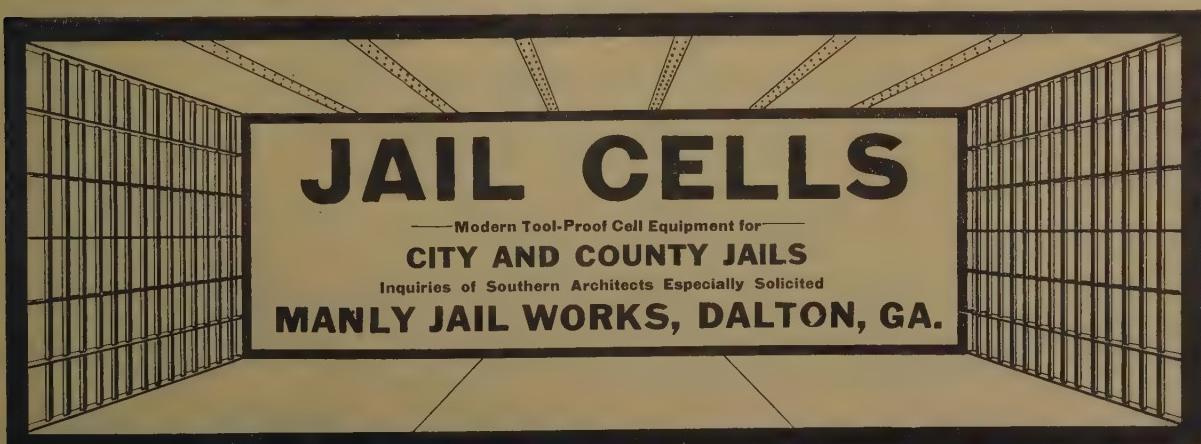
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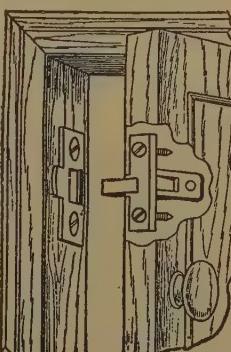
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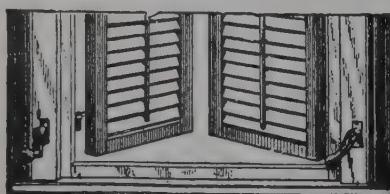
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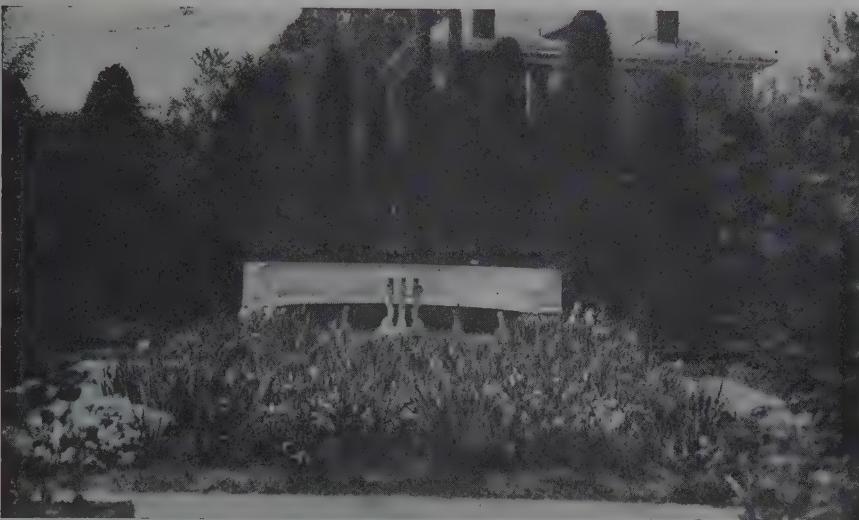
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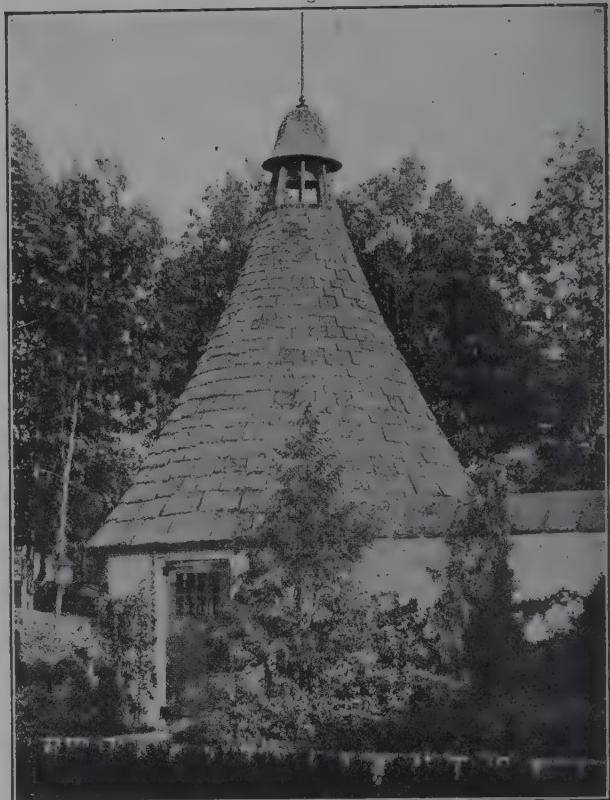
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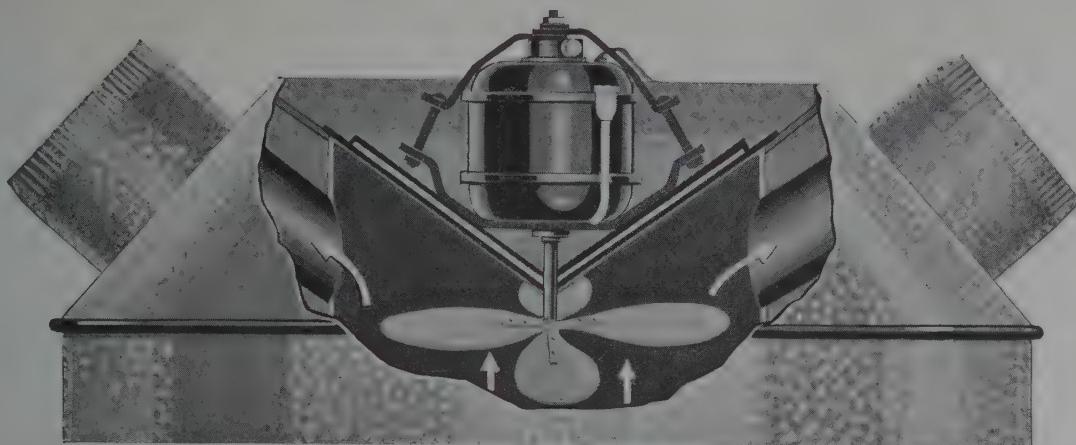
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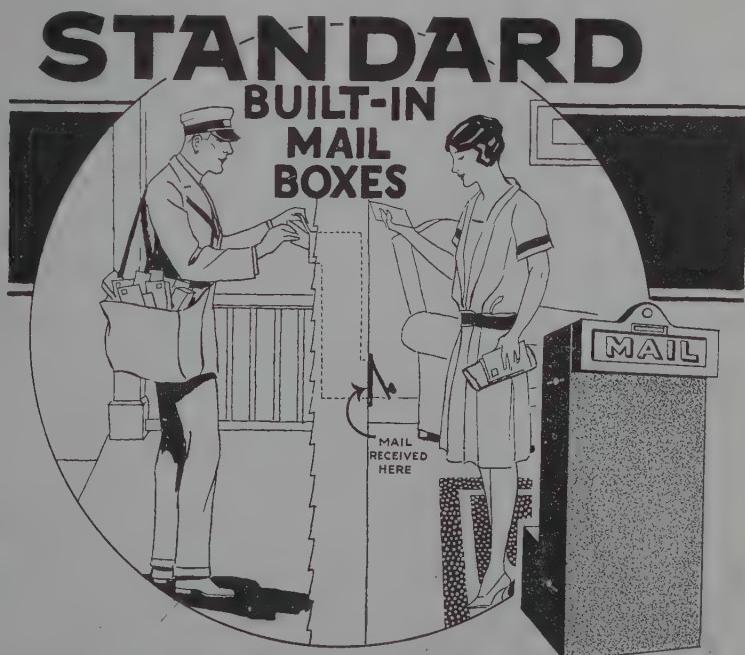
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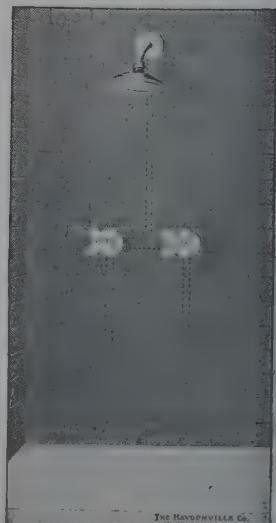
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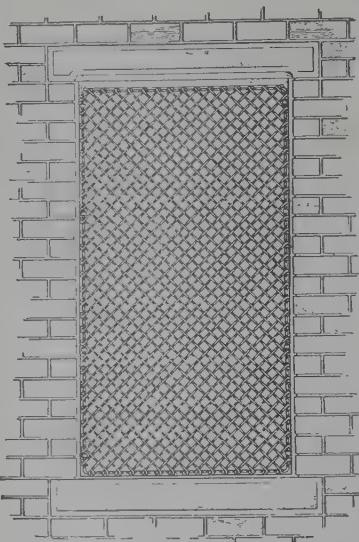
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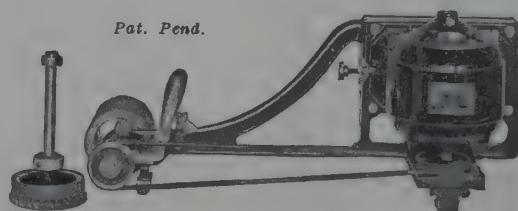
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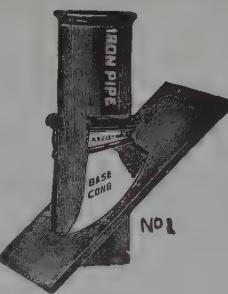
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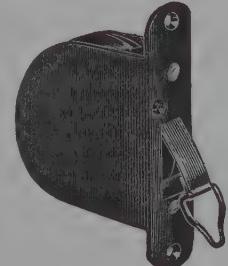
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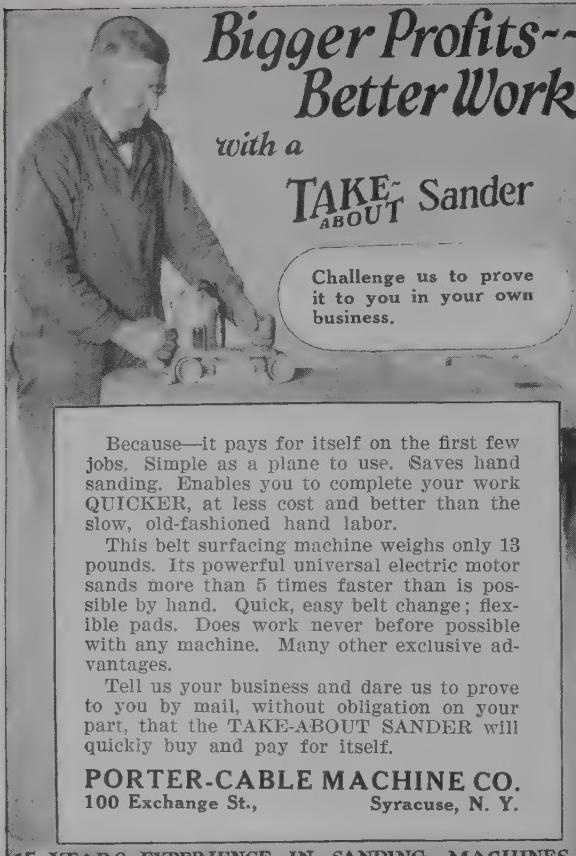
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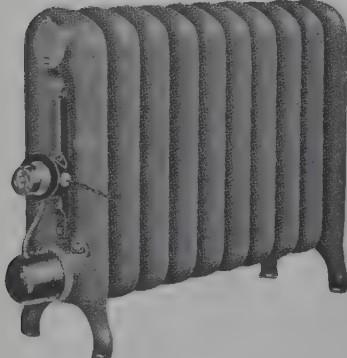
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## FOR THE SERVICE OF ARCHITECTS, ENGINEERS, CONTRACTORS, AND BUILDERS.

This index is compiled and published each month as a ready reference guide to specific subjects covered by the advertisements in this magazine. We wish to encourage our readers to make use of this guide whenever catalogs and other literature are desired of manufacturers' products. When writing these concerns will you kindly mention this magazine? If you do not find products listed that you want write the Service Department, Southern Architect and Building News, Atlanta, Ga.

## A

### ARCHITECT'S OFFICE SUPPLIES.

Theo. Alteneder & Sons, Philadelphia, Pa.  
Pelican Works, New York, N. Y.

### ARCHITECTURAL WOODWORK.

Warren-Huckins Co., Jacksonville, Fla.

### ART BRONZE.

J. S. Heath Co., Waukegan, Ill.  
Sou. Wire & Iron Works, Atlanta, Ga.  
Williams, Jno., Inc., New York.

### AUTOMATIC OIL HEATERS.

W. B. Wilde Co., Peoria, Ill.

## B

### BALANCES—Sash, etc.

Caldwell Mfg. Co., Rochester, N. Y.

### BANK FIXTURES.

Sou. Wire & Iron Works, Atlanta, Ga.  
Williams, Jno., Inc., New York.

### BLACKBOARDS.

E. W. A. Rowles Co., Chicago, Ill.  
Knickerbocker Slate Co., New York.

### BLINDS—Venetian.

Burlington Venetian Blind Co., Burlington, Vt.

### BOILERS AND TANKS—Hot Water, Etc.

Lombard Foundry, Machinery, Boiler Works & Supply  
Store, Augusta, Ga.  
Novelty Steam Boiler Works Co., Baltimore, Md.

### BRICK—Face and Fire.

Amer. Face Brick Assoc., Chicago, Ill.  
Federal Clay Products Co., Mineral City, Ohio.  
Plainville Brick Co., Plainville, Ga.  
Stark Brick Co., Canton, Ohio.

### BRONZE, BRASS—Ornamental, Etc.

Baldwin Brass Works, Chicago, Ill.  
Sou. Wire & Iron Works, Atlanta, Ga.  
Williams, Jno., Inc., New York.

### BUILDERS' HARDWARE AND SUPPLIES.

H. B. Ives Co., New Haven, Conn.  
Lombard Foundry, Machinery, Boiler Works & Supply  
Store, Augusta, Ga.

### BUILDING ANCHORS.

Lane Joist Hanger Co., Baltimore, Md.

## C

### CELLAR DRAINERS.

Penberthy Injector Co., Detroit, Mich.

### CEMENT—Paint, etc.

Dixie Portland Cement Co., Chattanooga, Tenn.  
National Cement Co., Birmingham, Ala.  
Westmoreland Chemical & Color Co., Philadelphia, Pa.

### CHURCH FURNITURE.

Amer. Seating Co., Chicago, Ill.

### CEMENT PAINT.

Living-Stone Co., Baltimore, Md.

### CONCRETE MIXERS.

Iowa Foundry & Mfg. Co., Fort Dodge, Iowa.

### CONCRETE MOLDS.

Green's Steel Molds, North Milwaukee, Wis.

## D

### DOOR CHECKS.

United Hdw. & Tool Co., New York City.  
United Metal Products Co., Canton, Ohio.

### DOORS—Interior, Elevators, Kalamein.

Cahill, Edw. Co., New York, N. Y.  
Peelle Company, Brooklyn, N. Y.

### DOORS—Showerstalls.

Crist & Schilken Co., Inc., Pittsburgh, Pa.

## E

### ELEVATORS.

American Elevator & Machine Co., Inc., Louisville, Ky.

### ELEVATOR DOORS, ETC.

Peelle Company, Brooklyn, N. Y.  
Sou. Wire & Iron Works, Atlanta, Ga.

## F

### FINISHINGS—Floors, Walls, Etc.

Alabastine Co., Grand Rapids, Mich.

### FLOORING—Hardwood, Block, etc.

Jennison-Wright Co., Toledo, Ohio.  
Oak Flooring Bureau, Chicago, Ill.  
Ten Eyck & Dahlander Flooring Co., New York, N. Y.  
Pacific Lumber Co., Chicago, Ill.

### FLOORING—Steel.

Kerlow Steel Flooring Co., Jersey City, N. J.

### FLOORING—Cork Tile.

L. Mundet & Son, Inc., New York.

### FLOOR SURFACING MACHINES.

LaKel Mfg. Co., Jenkinstown, Pa.

## G

### GALVANIZING.

Bessemer Galvanizing Co., Birmingham, Ala.

### GLASS—Ornamental.

Daunt Co., Wm., New York, N. Y.  
Payne, Geo. Hardy Studios, Patterson, N. J.

### GLASS—Plate, Wire, Reinforcing Bars, etc.

Harding Glass Co., Fort Smith, Ark.

### GLAZING COMPOSITIONS.

H. B. Fred Kuhls, Brooklyn, N. Y.

### GRANITE.

N. C. Granite Co., Mt. Airy, N. C.

### GRILLES—Radiator.

Fred J. Meyers Manufacturing Co., Hamilton, O.

Sou. Wire & Iron Works, Atlanta, Ga.

## H

### HEATERS—Electric, Gas, Etc.

Buffalo Gas Radiator Co., North Tonawanda, N. Y.

### HOT WATER HEATERS.

Oakland Foundry Co., Belleville, Ill.

### HEATING FIXTURES—Warm Air Pipe, etc.

F. Meyer & Bro. So., Peoria, Ill.

## I

### INCINERATORS.

Pittsburgh Incinerator Co., Pittsburgh, Pa.

### INSULATING BOARD.

Stewart Inso-Board Co., St. Joseph, Mo.

### INSULATION—Cork.

L. Mundet & Son, Inc., New York.

### IRON AND STEEL—Structural and Ornamental.

De Cou, Richard Co., Philadelphia, Pa.

Dietrich Bros., Baltimore, Md.

Evansville Structural Supply Co., Evansville, Ind.

Grainger & Co., Inc., Louisville, Ky.

International Steel & Iron Co., Evansville, Ind.

Phoenix Iron Co., Phoenixville, Pa.

Meyers, Fred J. Mfg. Co., Hamilton, Ohio.

Renner & Maras, Inc., Long Island City, N. Y.

Sou. Wire & Iron Works, Atlanta, Ga.

Williams Iron Works, Inc., New York City.

Williams, Jno., Inc., New York.

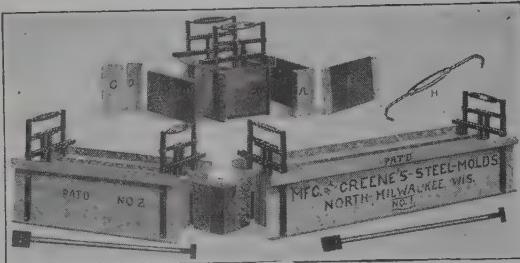
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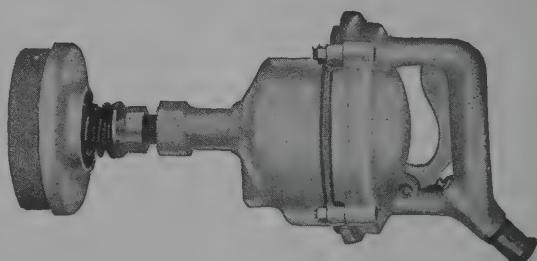
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Manufacturing  
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High speed machines for smoothing hard and rough concrete.

Slower speed machines for rubbing in a slush coat or for final smoothing.

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Kopps Glass, Inc., Swissvale, Pa.  
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Walter G. Warren & Co., Chicago, Ill.**LOCKS.**  
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Marshall Mfg. Co., Rome, Ga.**M****MAIL CHUTES, BOXES, ETC.**  
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Standard Sales & Mfg. Co., New York, N. Y.**MANTELS.**  
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Georgia Marble Co., Tate, Ga.**METAL CORNER BEAD**—Laths, Trim, etc.  
Tight Joint Metal Binder Co., St. Louis, Mo.**METAL FORMS**—Concrete Construction.  
Deslauriers Metal Products Co., Detroit, Mich.**MILLWORK**—Interior, Trim, Etc.  
Marshall Manufacturing Co., Rome, Ga.**MORTAR COLOR.**  
Chattanooga Paint Co., Chattanooga, Tenn.  
Westmoreland Chemical & Color Co., Philadelphia, Pa.**O****ORGANS**—Church, Resident, Theatre, etc.  
Wurlitzer, Rudolph Co., Cincinnati, Ohio.**P****PAINTS AND VARNISHES.**  
Berry Bros., Detroit, Mich.  
Westmoreland Chemical & Color Co., Philadelphia, Pa.**PARTITIONS**—Folding, etc.  
Sou. Wire & Iron Works, Atlanta, Ga.**PIPE**—Wrought Iron.  
Pipe Railing Construction Co., Long Island City, N. Y.**PIPE COVERING**—Cork.  
L. Mundet & Son, Inc., New York.**PLASTERING**—Decorative.  
Miller, H. W., Inc., New York, N. Y.  
Wiggins, H. B., Sons Co., Bloomfield, N. J.**PLUMBING**—Supplies, Fixtures.  
Acheson Manufacturing Co., Braddock, Pa.  
Blake Specialty Co., Rock Island, Ill.  
Camden Pottery Co., Camden, N. J.  
Crampton Farley Brass Co., Kansas City, Mo.  
Dearborn Brass Co., Cedar Rapids, Iowa.  
Donnelly Co., Malden, Mass.  
Haydenville, The, Co., Haydenville, Mass.  
H. E. Hessler Co., Syracuse, N. Y.  
Josam Mfg. Co., Cleveland, Ohio.  
Mundet, L. & Sons, Inc., Hillside, N. J.  
Scott Valve Co., Detroit, Mich.  
Norman-Boosey Mfg. Co., Detroit, Mich.  
Wheeling Sanitary Manufacturing Co., Wheeling, W. Va.**PROTECTIVE PRODUCTS.**  
(See Waterproof Materials.)**POST CAPS, BASES.**  
Lane Joist Hanger Co., Baltimore, Md.**PUMPS.**  
Stark Pump Co., Detroit, Mich.**R****RADIATORS**—Steam, Gas, Etc.  
Trolley Supply Co., Massillon, Ohio.**REFRIGERATORS.**  
Herrick Refrigerator Co., Waterloo, Iowa.**ROOFING**—Slate, Tiles, Etc.  
Knickerbocker Slate Corp., New York, N. Y.  
Ludowici-Celadon Co., New York, N. Y.**ROOFING**—Cork.  
L. Mundet & Son, Inc., New York.**S****SASH CORDS, CHAINS, ETC.**  
Samson Cordage Works, Boston, Mass.  
Smith & Egge Manufacturing Co., Bridgeport, Conn.**SASH**—Balances, etc.  
Caldwell Mfg. Co., Rochester, N. Y.**SEATS**—Toilet, Etc.  
Luzerne Rubber Co., Trenton, N. J.**SLATE**—Structural, Blackboard, etc.  
Knickerbocker Slate Co., New York.  
Pennsylvania Structural Slate Co., Easton, Pa.**SLATE**—Flagging.  
Knickerbocker Slate Co., New York.**STAIR TREADS.**  
American Bluestone Co., New York, N. Y.**STEEL HANGERS.**  
Lane Joist Hanger Co., Baltimore, Md.**STONE**—Limestone, Etc.  
Bedford Cut Stone Co., Bedford, Ind.  
Briar Hill Stone Co., Glenmont, Ohio.  
Central Oolitic Stone Co., Chicago, Ill.  
Loeb Stone Co., Memphis, Tenn.  
Reed-Powers Cut Stone Co., Bedford, Ind.  
Taylor Stone Co., McDermott, Ohio.**STORE FRONTS**—Metal, Etc.  
Zouri Drawn Metals Co., Chicago, Ill.**T****TANKS**—Water, Etc.  
Cole, R. D., Mfg. Co., Newnan, Ga.**TERRA COTTA.**  
Atlanta Terra Cotta Co., East Point, Ga.  
Winkle Terra Cotta Co., St. Louis, Mo.**THEATER EQUIPMENT.**  
Peter Clark, Inc., New York, N. Y.**TILES**—Flooring, Roofing, Etc.  
Lloyd Floor & Wall Tile Co., Kansas City, Mo.  
U. S. Quarry Tile Co.  
Walter, Otto, Perryville, Ind.**V****VALVES.**  
Scott Valve Co., Detroit, Mich.**VENTILATORS.**  
Globe Ventilator Co., Troy, N. Y.  
Royal Ventilator Co., Philadelphia, Pa.**W****WALL TIES, BOXES, ETC.**  
Lane Joist Hanger Co., Baltimore, Md.**WATERPROOFING COMPOUNDS.**  
Amer. Fluresit Co., Cincinnati, Ohio.**WINDOWS**—Fixtures, Frames, Accessories, Etc.  
Austral Window Company, New York, N. Y.  
Caldwell Manufacturing Co., Rochester, N. Y.  
Hagstrom Mfg. Co., Glen Cove, L. I., N. Y.  
Pearsall, J. R., Mfg. Co., Rochester, N. Y.  
Richey, Brown & Donald, Maspeth, N. Y.  
Rixson, Oscar, Co., Chicago, Ill.  
Samson Cordage Works, Boston, Mass.  
Smith & Egge Manufacturing Co., Bridgeport, Conn.  
Sou. Wire & Iron Works, Atlanta, Ga.  
Tomlinson, John K. Co., Chicago, Ill.  
United Specialties Manufacturing Co., New York, N. Y.  
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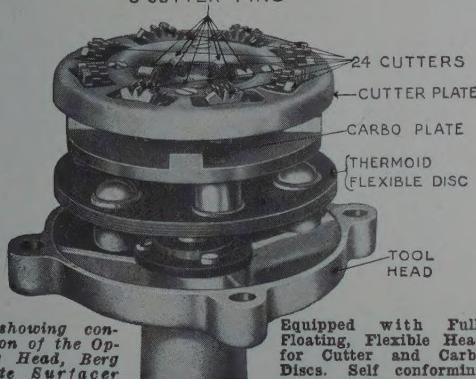
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**Z**

For Quicker and Better Concrete Surfacing and Finishing

# BERG CONCRETE SURFACER AND FINISHER

8 CUTTER PINS



*View showing construction of the Operating Head, Berg Concrete Surfacer and Finisher.*

Equipped with Full-Floating, Flexible Head for Cutter and Carbo Discs. Self conforming to any surface.

The BERG is unequalled for removing fins, board or form marks, and all surface irregularities from concrete. Saves time and labor. Light weight, portable, easily handled. Used on some of the country's biggest concrete jobs—interior and exterior work. Endorsed by leading architects, contractors, engineers. Made in Electric-driven and Air-driven Models.

*Send for complete details and list of prominent users.*

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Architectural and Ornamental

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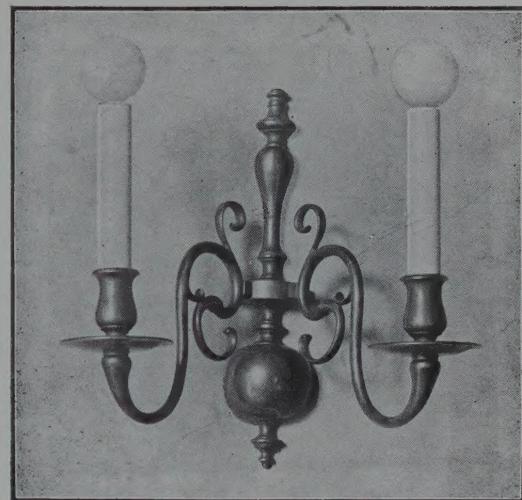
Brass and Bronze Thresholds

Brass and Bronze Door Bars

Grilles, wickets and cagework for bank and offices in either brass, bronze or steel.

## THE BALDWIN BRASS WORKS

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*A Quaint Antique Sconce  
in Old English Brass*

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**LIMESTONE**  
*The NATION'S BUILDING STONE*

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BLOOMINGTON, INDIANA

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Lawndale 5490

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30 E. 42nd St., New York City  
Eastern Representative

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Medical & Hospital Buildings, Chicago, Ill.  
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1st & Old Detroit National Bank Bldg., Detroit  
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*(Patented)*

for  
TRUSSLESS ARCH ROOFS

Lamella Roofs are safe, economical, easily erected and easily dismantled if desired. Attractive in appearance and gives good distribution of light.  
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Established 1833.

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Red, Grey, Brown and Rainbow  
For Porches, Terraces, Corridors, Kitchens,  
Laundries, Hospitals, Power Houses,  
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Ask for Illustrated Catalog No. 8 and Art Portfolio  
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PARKERSBURG, W. VA.

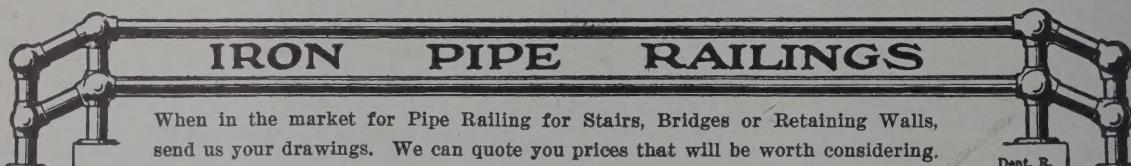


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Division of Rooms is  
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STEEL SHUTTERS  
for Windows, Doors,  
Driveways, etc. Prices  
most reasonable.

SWEDISH  
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Principal Cities



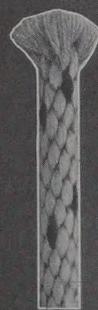
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## SAMSON SPOT SASH CORD

MADE of extra quality stock, carefully inspected, and guaranteed free from imperfections of braid or finish. No adulteration to increase weight and decrease wear.

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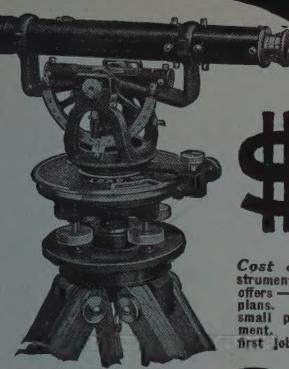
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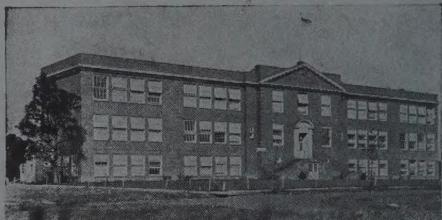
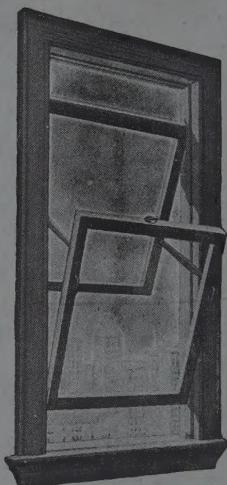


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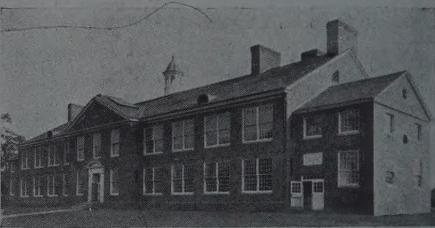
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